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IN FIVE VOLUMES

VOLUME THE FIFTH

LONDON
CAXTON PUBLISHING COMPANY, LTD.
CLUN HOUSE, SURREY STREET, W.C.
1910

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THE ART OF CONDUCTING

By FREDERIC H. COWEN, Mus. Doc.

The Conductor's art, as we know it at the present day, is of comparatively modern growth. Conducting with a bâton was a thing unknown, at least in this country, until Spohr introduced the custom in 1820, although one infers from this that the custom had been adopted in Germany some years previously. Up to this period the principal Violin was the Leader in fact as well as in name, and played and beat time alternately with his bow, while the so-called Conductor's chief duties seem to have been to sit at a Piano with the score before him and fill in any missing notes or correct wrong ones. It is not difficult to imagine what the renderings of the great orchestral works of the earlier Masters must have been like under these circumstances, as compared with the performances to which we are now accustomed to listen. The development which Music generally has undergone, the ever-increasing complexity of modern orchestral works, the growth in the resources of the orchestra as well as in the individual capabilities, technical and artistic, of the players, have all gradually tended towards an equal development of the Conductor's art. It is no longer a more or less mechanical thing which can be easily acquired by any musician, but it requires resources and gifts of a high order, and as such, it now stands on the same artistic level as all the other executive branches of the art of music.

I do not mean to say that there are not still a good many mere beaters of time; musicians, so called, who have adopted or have been forced into the position of Conductor, who are in a large measure unfit for, or ignorant of, their duties; men of whom innumerable amusing stories have been and still could be related, such as the Conductor who came to rehearsal with the leaves of the score uncut, or that other who prefaced the rehearsal of a piece with the candid remark to his orchestra that he "knew nothing whatever about it!"

But these bear about the same relation to the true Conductor as the poor struggling Pianist or Violinist in a restaurant band does to a Paderewski or a Kubelik, and their number is, I am glad to say, fast diminishing and giving place, with the more extended opportunities now afforded, to others who have the requisite knowledge and capability, or are sufficiently talented to be able to gain these by experience.

The *real* Conductor, the musician who is thoroughly equipped in all respects

v

(2) He must possess a good ear, and be able at any time to detect a wrong note, single out the mistake, and correct it.

(3) A thorough knowledge of all the instruments in the orchestra is absolutely essential. He need not actually be a performer on any instrument, although it is decidedly better if he is practically acquainted with one or two of them; but in any case he must understand their compass and capabilities, and all the peculiarities associated with each of them separately. To be a good Pianist is also very useful to the Conductor, and even the possession of a decent singing voice will often stand him in good stead at rehearsals, and save him from the banter, harmless and good-natured though it be, which not infrequently attaches to the proverbial "Conductor's voice."

(4) He must be able to read and master a score, however complex, without the aid of a Piano, and judge to a large extent of the effect it is likely to produce.

(5) He must have the power to grasp the inner meaning, intellectual and ideal, of the composer whose work he is performing and to convey it to his audience.

(6) All such points as the true knowledge of light and shade, the bringing out of certain parts or instruments, the subduing of others, correct bowing, artistic phrasing, are all essential qualities without which no really good interpretation is possible. And, included in this, must also be reckoned the right feeling for *tempo*. This, I know, is greatly a matter of individual temperament. One Conductor may take a movement slower or faster than another according to his own ideas or feelings, but the true Conductor of experience will seldom go far astray, for his musical instinct as well as the many subtle indications in the score will soon convince him of the composer's intentions, and even should he occasionally err in this respect, it may be forgiven him if the result is musicianly and does not savour of exaggeration or the desire to be eccentric or out of the common. I may add that the metronome marks to be found in most scores are of use to the Conductor up to a certain point, as conveying a general indication of a fast or slow *tempo*, but they are often misleading, and are never intended by the composer to be slavishly followed: if they were, all the elasticity and vitality of a performance would be utterly wanting.

(7) The Conductor should have sympathy in accompanying the Soloist, be it in a Concerto or a vocal piece.

(8) He should be absolutely eclectic in his tastes, or at all events should never allow his preference for any particular style or school to be apparent in his renderings; he should put his heart and energy equally into whatever work he may be directing at the moment, and endeavour to obtain the same perfect result from, say, an Overture of Rossini as from a Beethoven Symphony.

(9) Other essentials to his art, only to be gained by experience, are the knowledge of how to guide his forces and convey to them what he wishes them to express; how to indicate to them the thousand and one little points of delicacy, phrasing, *rallentandos*, *crescendos*, *diminuendos*, &c., which occur in a work and which are the life and soul of its interpretation; in other words, how to *play* upon them, individually and collectively, and make them into one responsive whole, ready to understand and follow the least sign or movement of his bâton.

(10) Besides all this, there are many personal qualities necessary to the Conductor. He should possess tact and a great deal of patience; firmness, together with a kind, genial, and refined manner. He must be able to enforce punctuality, obedience, and discipline amongst those under his command, and beyond all, deserve and obtain from them the respect due to his position and presumed superior acquirements.

Given all these equipments for his art, there yet remains one inborn gift which is perhaps more important to real success than all the others put together, and that is, the indefinable *magnetism* which, emanating from the Conductor, communicates itself to the orchestra, and is the controlling force in all really first-rate performances. It is a very subtle power, of brain and eye and gesture, but it undoubtedly makes itself felt by players and audience alike, elevating the rendering of a work to a height of *ensemble*, life, and warmth which cannot be really attained without it.

Having now enumerated the many necessary gifts and qualities of the Conductor and the requirements incidental to his position, I should like to add a few remarks on the things which he should *avoid.*

He should never put himself into contortions, or perform gymnastics, or otherwise render himself absurdly conspicuous on the platform, but should endeavour to cultivate a quiet, forcible, and dignified demeanour. The secret of good Conducting does not lie in gesticulation, but in the power to control others intellectually and artistically.

He should avoid undue exaggeration in his performances, and the making of effects unintended by the composer for the sole purpose of being original.

He should never bully his orchestra, or weary them by over-rehearsing a piece that already goes to his satisfaction.

He should never go to a rehearsal without having thoroughly studied and mastered all the details of the scores he has to conduct.

He should never lose his temper, nor be otherwise than gentlemanly towards the most subordinate of the musicians under him.

All I have said up to now with regard to the orchestral Conductor applies equally to the other departments of his art, though each of these necessitates certain separate qualities and a distinct training of its own. The management of the orchestra is, of course, a highly important factor in all of them, but

(2) He must possess a good ear, and be able at any time to detect a wrong note, single out the mistake, and correct it.

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the conducting of a choral work with its combined forces, or an opera, or even the accompanying of an instrumentalist or vocalist, is, each in itself, a separate education, and, as I have said, has its own special requirements. A Conductor may be all that is to be desired in one direction and yet quite inefficient in another. It is true that a varied experience such as this does not always come to him, but there is no doubt that the *greatest* of Conductors is the one who is versatile and who can excel, when occasion demands, equally in all departments of his art.

It will be asked, How is the art of Conducting to be learnt and studied? The question is not an easy one to answer. Unfortunately, in this country at least, the opportunities afforded the would-be student for acquiring his first practical knowledge of the art are very limited.

When I was a boy at the Conservatoire in Berlin (if I may be excused for speaking about myself for a moment) the weekly orchestral class formed an important part of the regular studies. I had each week to take home a score, say, a movement of a Haydn or a Mozart Symphony, and be ready the following week to conduct it, with the aid of the very small orchestra at the students' disposal, consisting chiefly of Strings and Piano and an occasional Wind Instrument. Small beginning as this was, it at least made me acquainted with many of the works of the earlier Masters, taught me the use of the bâton, and gave me confidence.

I think it is a pity that some such plan is not adopted in our own Schools of Music. I am aware that the young composer is sometimes allowed to conduct his own work, if he so wishes, at the orchestral rehearsals or concerts of the students, but the opportunities for the young, would-be Conductor to learn his art do not exist. Conducting should, I think, be taught in our schools, as far as it is possible to teach it, in the same way as all the other branches of music, so that any aptitude the student possesses may be fostered and developed, the technical side of his art made apparent to him, and he himself rendered more or less equipped, fundamentally, for the career he is desirous of following. As it is, the young Conductor, more often than not, comes to his first duties, when called upon to fulfil them, strange and nervous, ignorant of rudimentary principles, and has to gain his experience at the expense of his orchestra and his audience.

Still, unfortunate as these circumstances are, they need not deter or discourage the young aspirant in his desire to learn the art. Many Conductors have had little or no preparatory education of the sort which I have advocated, and yet, by their own exertions and with their natural gifts, have succeeded in gradually raising themselves to positions of importance and eminence.

To the would-be student I would suggest the following way of making a beginning and gaining that elementary knowledge which is the first necessary step towards his future success. Let him, first of all, study the scores of all the standard works, commencing with the simpler ones of the old school, and make himself master of their every detail. Let him procure a good book

on orchestration, and endeavour to become thoroughly acquainted with the compass, possibilities, and peculiarities of all the instruments that form the modern orchestra. Let him also attend all the best performances he possibly can, and, with the score before him, watch every movement and indication of the Conductor, and notice carefully how everything sounds and the way in which each effect in a work is produced.

Let him learn to beat every sort of *tempo* clearly and intelligibly. This can be done at home without any great difficulty by placing the score in front of him, and, with the stick in his hand, conducting an imaginary performance. Better still, if he has a few instrumentalist friends who will meet and perform an arrangement of some orchestral work and allow him to lead them. Even some one at the Piano only will be of considerable use to him in this manner. All this will help to give him the necessary mechanical knowledge, and remove that awkwardness and stiffness which are usually inseparable from a Conductor's first efforts.

Let him, besides this, study and digest all the remarks I have made on the previous pages relative to the many artistic and personal qualities requisite to the Conductor, and he will then be in a fair way at least of being prepared for the position that may come to him, and for that further experience and knowledge which can only be obtained by the practical exercise of his art. The rest is a matter of opportunity, but orchestras are on the increase all over the country, and the field is growing larger every day.

At the same time I cannot but think that the smaller the beginning the better for the beginner. An amateur orchestra is a good thing to commence upon, for the necessity of having to teach those who know little (instead of learning from those who know everything) rouses the faculties and helps to give the young Conductor that power of command, that masterfulness, which are essential to his success when he comes to deal with larger and more important forces.

In any case, let the novice avail himself of any and every step that may lead him on to the goal he has in view. If he is earnest, painstaking, and hard-working, much will be excused him in his early efforts. The sequel, as in art of every kind, will depend on himself and his fitness, natural and acquired, for the career he has chosen.

It will be seen, I think, from all I have written that I am right in looking upon Conducting as one of the highest forms of executive music, and in some respects, *the* highest. It is true that talent, ability, and technical study are requisite for success in all branches. But the real Conductor has to be something more than a matured artist, or rather I should say he has to combine within himself all the attributes appertaining to every genuine musical executant besides a number of others acquired by study and experience; and further than this, many personal qualities peculiar to his own art.

The mere fact that he is the guiding spirit of a large body of musicians, all of whom are often as proficient in their own line as he is in *his* (sometimes more so); that he is the means through which they give expression to the thoughts and ideas of the composer; that, in other words, he is himself as surely performing on

a many-voiced instrument as the Pianist or Violinist on his single one, renders his position one of the greatest responsibility and places him on the highest possible plane among executive artists.

It is indeed a difficult art, an art requiring many exceptional gifts, much study, and an experience which can only be arrived at by actual practice. For this reason, the great Conductor is, and always will be, a much rarer individual than the great Solo Instrumentalist or Vocalist.

But if the highest honours are hard to obtain, and reserved only for the few, they are well worth the seeking. I know of no branch of musical art (saving, of course, the art of composition) which gives to its exponent the same amount of pleasure and satisfaction. The sense of command, the knowledge that he is able to sway and control his forces at will, the power to inspire enthusiasm, the masses and gradations of sound, are all a source of intense gratification to the Conductor, and combine to produce within him a feeling of pride, a thrill and an excitement unknown to the ordinary executant, and which are beyond the power of words to express.

THE MUSICAL EDUCATOR.

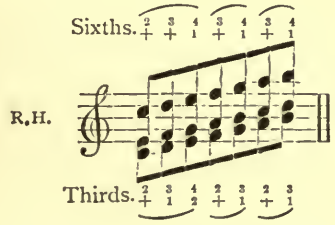
THE PIANOFORTE.

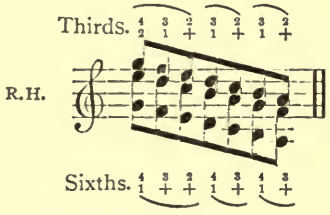
By WILLIAM TOWNSEND, A.R.A.M.

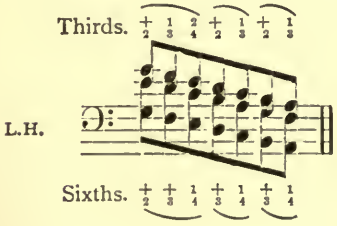
CHAPTER XI.—(*continued*).

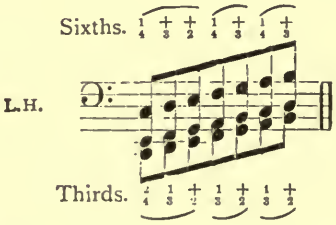
DOUBLE SCALES—(*continued*).

135. Of the two remaining diatonic double scales, viz., that in sixths, and that in fourths, the one more commonly met with is the double scale in sixths. The latter is the inversion of the double scale in thirds, as will be seen from the following music-diagrams, in each of which both the upper and the lower fingering belong to the same hand.









Before beginning the study of the double scale in sixths, the student should make himself master of the plan of fingering adopted here. He will see that in both hands the fingering divides itself naturally into three groups, as was the case with that given for the double scale in thirds. In practising the scale up and down, let the student, when beginning it at the bottom of the piano, start from that position in which the fourth finger of the left hand is on the third degree of the scale. Let him also return, at the top of the piano, from that position in which the fourth finger of the right hand is on the third degree of the scale. *The fingering given here*

for the scale of C major must be used for the double scale in sixths in every key, whether major or minor. (See par. 133.)

136. In comparing the fingering of the double scale in sixths with that of the double scale in thirds, it will be noticed that in the right hand, only the thumb and first finger are used for the lower set of notes; and that, as the number of different notes is seven, and the number of fingers available is two, one of these two is therefore used twice in succession. This brings the student face to face with the necessity for playing two notes *legato* with one finger. This is easily possible in the case where one of the two is played on a black key, as:—

and is done by closely and gently sliding the finger from the black key down on to the white one. Some flexible hands may even be able to accomplish a *legato* in such cases as the following—

by employing parts of the thumb other than the usual one near its point. But to make a perfect *legato* between two *white* keys with the same finger is more difficult. It is best accomplished by first raising the wrist, the finger being on one of the notes, and then mildly jerking the fore-arm downwards, the wrist turning sideways in the direction of the second note. Let the student make a careful study of this method of playing *legato*, on the exercises given in par. 52.

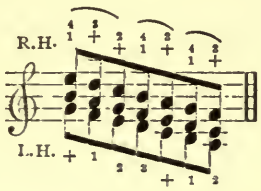
137. A point to be considered in the execution of double scales in sixths, is the equality of tone which should exist between the notes of both sets in the same hand. If the following music-diagrams be studied,

No. 1.

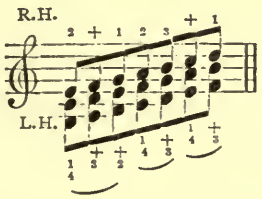
No. 2.

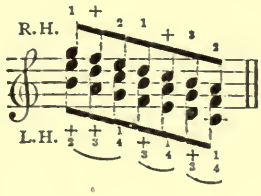
it will be seen that while one set of notes is written to be played *legato*, the other set has rests between several of its notes. This is the actual rendering of the double-scale: and is the natural consequence of the wide interval between the upper set and the lower. If the lower set of No. 1 be played without the upper one, and phrased and fingered exactly as it is written, the semiquavers G, B, and D, will probably be sounded with a tone lighter than that of the notes immediately preceding them. But when the complete scale is played (that is, both sets of notes), the tone of the notes E, G, and B of the upper set will probably be of the same quantity as that of the notes which precede them in their own set. Therefore special care must be taken that the semiquavers of the lower set be sounded with tone of exactly the same quantity as is given to the E, G, and B of the upper set, which are played simultaneously with the semiquavers. These remarks apply equally to the playing of all double scales.

138. The diatonic double scale in fourths, mentioned at the beginning of paragraph 135, is incomplete without the co-operation of both hands. The following examples



will show that in its complete form, it is, strictly speaking, a scale of *chords*. In this aspect it may be termed a triple scale, although it is not playable with one hand except as a *staccato* scale. For practice, it is treated in all respects like the double scale in sixths. Its inversion, viz.:





though rarely met with, may, for the purpose of strengthening the hand, be studied with advantage.

CHAPTER XII.

CHROMATIC DOUBLE SCALES.

139. CHROMATIC double scales are played in seconds, thirds, fourths, and sixths. Of these, those in seconds and fourths are incomplete, unless both hands are used simultaneously. The student may, therefore, examine first those in thirds and those in sixths. The double scale in thirds is played in major as well as in minor thirds, the latter being the one more commonly met with.

The chromatic double scale in MINOR THIRDS may, therefore, be studied first; and before attempting to play the complete double scale, the student must study *separately* each of the two scales that are played by the same hand.

The four following diagrams give the fingering for the lower set in the right hand, and for the upper set in the left hand :—

and the following give the fingering for the upper set in the right hand, and for the lower set in the left hand.

No. 5. No. 6.

No. 7. No. 8.

140. The student will notice that the notation of the scale as given above is different from that given in paragraph 98, where it was written in the key of C. Nos. 1 and 8 are written in the key of E; Nos. 2 and 7 in C; Nos. 3 and 6 in E♭; and Nos. 4 and 5 in the key of G. The reason for the altered notation is, that if the two sets of notes in a chromatic double scale be written in the same key, and the number of semitones between the two notes of every simultaneously played pair remain the same, the *interval* (harmonically speaking) does not remain the same. For instance, a chromatic double scale in which the distance between the two sets is one of three semitones, and in which all the notes belong to the key of C, will include the interval of the augmented second three times; viz., between D♭ and E♮, between E♭ and F♯, and between A♭ and B♮. In other words, there will be nine instead of twelve minor thirds in the octave.

141. As was said above, the student must make himself familiar with the single scales given in par. 139, before he tries to play the double scale. His chief difficulty in this scale will be the equalising of the tones of the two contiguous notes played with the first finger. Let him notice that in both hands ascending it is the *upper* of the two black keys in the group of two, and the *top* black key in the group of three, from which the first finger slides; and *vice versâ* in both hands descending.

In Nos. 5, 6, 7, and 8, an alternative fingering has been given three times in each scale. Some players can accomplish the complete double scale best by using the *third* finger in both the ascent and descent; some by using the *second* for both ascent and descent; while some are most successful if they use the second with the right hand ascending and the left descending, and the third with the right hand descending and the left ascending. The following preliminary exercises must be studied before the complete double scale is attempted. The minim need not be re-played at each repetition of the bar—merely held down. See paragraph 58.

The following is the chromatic double scale in minor thirds :—

After the student can play this scale with the *same* notes sounding simultaneously in both hands, let him practise it with the upper set of the left hand a minor third below the lower set of the right. The interval between the limit notes of the two hands will then be a diminished seventh.

142. The chromatic double scale in MAJOR THIRDS is, on account of the simplicity of its fingering, an easily mastered one. In each hand two pairs of notes must be specially noted. Those are : for the right hand—

No. 9.

and

No. 10

and for the left hand—

No. 11.

and

No. 12.

All of them must be taken with the fourth and second fingers. The student will notice that Nos. 9 and 11 are common to both hands; and that Nos. 10 and 12 embody the key-note and third of the scales of five flats and five sharps respectively. The fingering of the other pairs in the scale is a succession of "two-thumb," and "three-one," as will be seen from the following example:—

For the fingering of the descending scale, let the student read the above scale backwards. The same must be done with the scale in the four following paragraphs.

The student should accustom himself to begin with any pair of notes, reckoning that as the key-note and third of the scale, but without altering the fingering in any case.

143. In the chromatic double scale in MINOR SIXTHS, the student returns to the kind of difficulties met with in the scale in minor thirds. From the following example—

it will be seen that the "slide," with the thumb from one white key to another, spoken of in the latter part of par. 136, is here used. Also that the second finger is employed only twice within the octave. The distance between the upper and lower set of notes in the same hand renders a perfect *legato* impossible in this scale. Let the student make an exhaustive study of both the upper and the lower sets separately before he tries to play them together. Then, calling the upper set of the right hand 1, and the lower set 2, the upper set of the left hand 3, and the lower set 4, let him practise the sets together in the following combinations: 1 and 2; 1 and 3; 1 and 4; 2 and 3; 2 and 4; 3 and 4; 1, 2, and 3; 1, 2, and 4; 1, 3, and 4; 2, 3, and 4; and lastly, 1, 2, 3, and 4. Let him also invent preliminary exercises for this scale after the models given for the scale in thirds, in par. 141. He should also practise the scale in sixths in the same manner as was recommended for the scale in thirds in the concluding sentence of par. 142. The upper and lower set in the same hand must both be played as *legato* as possible.

144. The chromatic double scale in MAJOR SIXTHS is less frequently used than that in minor sixths. The interval between the two notes in the same hand being greater, it becomes less possible to play the scale in major sixths *legato*. It is better, therefore, to confine the *legato* to the upper set in the right hand, and to the lower one in the left, and to play the lower-set-right and the upper-set-left entirely with the thumb. There will then be no strain on the hand: the tone of all the notes of either set is more easily made equal: and the blend of both sets (in the same hand) is likely to be more perfect, although one is *legato* and the other is not. With this fingering the scale in major sixths becomes a good preparation for the scale in *legato* octaves. The following example gives the fingering for the complete scale:—

When the student can play the scale fluently with the same notes sounding simultaneously in both hands, he must then practise it with the upper set of the left hand a major sixth (nine semitones) below the lower set of the right. The limit notes of the two hands will then have the distance of two octaves and three semitones between them.

145. The chromatic double scale in PERFECT FOURTHS—like the diatonic double scale in fourths—is incomplete without the co-operation of both hands. The fingering given here is similar to that used in par. 143 for the scale in minor sixths: that is, the individual notes in both cases are taken with the same fingers. The result of the *combination* of the upper with the lower set in the same hand is however dissimilar, seeing that the interval between the sets is different in the two cases.

The co-operating note used in the left hand necessary to complete the chord (see par. 138) may be either a minor or a major third below the lower set in the right hand. When the double scale in fourths is played by the left hand, the co-operating scale in the right hand may be either a minor or a major third above the upper set. In the following example this completing scale (*the fingering for which is not given here*) is shown in the left hand, a minor third below the lower set in the right hand :—

146. The chromatic scale in AUGMENTED FOURTHS is fingered as in the following example :—

When the student can play the scale fluently with each hand separately, he must then practise both hands together, playing the upper set of the left hand a minor third below the lower set of the right hand. The distance between the limit notes of this quadruple scale will then be an octave and three semitones.

147. The chromatic double scale in MAJOR SECONDS is fingered in the following manner :—

The student will notice that the slide of the first finger, spoken of in paragraph 141, and there used for the double scale in minor thirds, is employed here in the same manner. The student must finger the descending scale for himself, inserting the slide at its proper places.

If the scale is played by the *right hand*, it may be completed by the left playing either a chromatic single scale a diminished fifth below the lower set in the right hand; or a double scale in minor thirds, the upper set of which is a minor third below the lower set in the right hand.

When the scale is played by the *left hand*, the right hand may complete it by playing a single scale a perfect fifth above the upper set in the left hand; or a double scale in minor thirds, the lower set of which is a major third above the upper set in the left hand.

The consecutive perfect fifths in the above examples may be tolerated for the sake of the benefit to be derived from the practice of the chromatic double scale in this particular from. Let the student practise all forms of the double scale in the various ways recommended for the single scale in paragraph 90.

CHAPTER XIII.

THE TRILL.—THE MORDENT.—PART-PLAYING.—ON SLOW PRACTICE.—PIANOFORTE ACCOMPANIMENT.

148. A TRILL is the rapid and repeated alternation of two notes which are at the distance of either a tone or a semitone from each other. On the piano there are *six* different key-combinations (dependent on the relative positions of white and black keys) with which a trill may be made. These are: (1) two white keys; (2) two black keys; (3) a white and a black key a tone

apart, the white lower; (4) a white and a black key a tone apart, the black lower; (5) a white and a black key a semitone apart, the white lower; (6) a white and a black key a semitone apart, the black lower. They are here illustrated.

149. Each of these combinations must be practised with the aim and intention on the student's part of not only acquiring a good trill, but also of increasing the strength and flexibility of his whole hand; and for this purpose therefore he has, in practising them, to make use of many fingerings which he would not employ while playing any trill occurring in the course of a composition. These various fingerings will naturally divide themselves into classes, according as two, three, or four fingers are used for the trill.

In paragraph 106 all the possible *pairs* of fingers were given. They are given here again, and are as follows :— + 1, + 2, + 3, + 4, 1 2, 1 3, 1 4, 2 3, 2 4, 3 4. Each of the six key-combinations shown in the previous paragraph must be practised with the above ten pairs of fingers. Sixty different two-finger trills will thus be available, many of them being of great use in cultivating the contracting power of the hand.

Further: each pair in either hand must be practised with all the pairs (namely, ten) of the other hand in succession. Trill No. 1, par. 148, thus treated, is here given for the student's guidance.

If this method be carried out fully it will provide six hundred two-finger trills for practice; since each pair in the one hand is played in turn with each of the ten pairs in the other, and six key-combinations fall to be thus treated.

150. When the trill, which is an ornament made with *two* different notes, is played with *three* fingers, one of the two notes is played always with the same finger, while the other note is played with the two remaining fingers alternately. This will be seen in the following examples:—

Let the student practise the following trills (the fingering only of which is given) on the six key-combinations given in par. 148. The upper of the two fingerings bracketed together is for

the right hand, the lower for the left. This remark applies also to the fingering for the trills in par. 151.

+2 1 2 2 1 2+	+3 1 3 3 1 3+	+4 1 4 4 1 4+	1 3 2 3 3 2 3 1	1 4 2 4 4 2 4 1
+3 2 3 3 2 3+	+4 2 4 4 2 4+	+4 3 4 4 3 4+	1 4 3 4 4 3 4 1	2 4 3 4 4 3 4 2
+1+2 1+2+	+1+3 1+3+	+1+4 1+4+	+2+3 2+3+	+2+4 2+4+
+3+4 3+4+	1 2 1 3 2 1 3 1	1 2 1 4 2 1 4 1	1 3 1 4 3 1 4 1	2 3 2 4 3 2 4 2
	1 2 1+ 2 1+1	1 3 1+ 3 1+1	1 4 1+ 4 1+1	
	2 3 2+ 3 2+2	2 4 2+ 4 2+2.	3 4 3+ 4 3+3	

In the last six of the above trills the thumb will be found to occupy a position underneath the other fingers. This is a good preparation for the double trill which will be noticed afterwards. See par. 152.

151. When the trill is made with *four* fingers, each finger is used once in every four notes, as in the following example:—

A table of the fingerings possible for the above four-note group is here given.

+2 1 3 2 1 3+	+2 1 4 2 1 4+	+3 1 2 3 1 2+	+3 1 4 3 1 4+	+3 2 4 3 2 4+
+4 1 2 4 1 2+	+4 1 3 4 1 3+	+4 2 3 4 2 3+	1 3 2 4 3 2 4 1	1 4 2 3 4 2 3 1

1 3 2+ 3 2+1	1 4 2+ 4 2+1	1 4 3+ 4 3+1	2 3 1+ 3 1+2
2 4 1+ 4 1+2	2 4 3+ 4 3+2	3 4 1+ 4 1+3	3 4 2+ 4 2+3

In the last eight trills the underneath position of the thumb is used.

All the above fingerings ought to be practised on the six key-combinations given in paragraph 148.

152. For the practice of the DOUBLE TRILL the student may take the "Exercises for double scales in thirds," given in par. 134; and for each exercise he must use the following fingerings:—

R. H.	2 3 +1	2 4 +1	3 4 +1	3 4 +2	3 4 1 2	2 3 1+	2 4 1+	3 4 1+
L. H.	+1 2 3	+1 2 4	+1 3 4	+2 3 4	1 2 3 4	1+ 2 3	1+ 2 4	1+ 3 4

In the last three trills in each hand there will be noticed the "underneath" position of the thumb, spoken of before.

It cannot too often be pressed on the student's attention that in order to arrive at a brilliant and sustained execution of the trill he must practise it *slowly*. Each note played must be listened to and examined critically as to its exact equality in volume of tone with the note which has preceded it; and every note in the trill must also be made rhythmically equal with all its neighbours. To secure both of these qualities the student must insist that the rate at which each separate sound succeeds the other shall be a slow one, as otherwise he cannot so well exercise the faculty of criticism, without which the mere repetition of the trill so many times is of no value.

153. A difficult variety of the trill is that in which it is played in conjunction with the notes of a chord taken by the same hand. The trill may be made on the top note, on a middle note, or on the bottom note of the chord. The practice of this combination will be found very beneficial, provided that the student always remembers to keep the muscles of the hand in a state of the softest consistency possible to them under the circumstances of the particular stretch. Some examples of the trill combined with the notes of a chord are here given; and the student may practise (in all keys) many others which will no doubt readily occur to him.

The Mordent.

154. The three-note ornament and its inversion, known in German as *mordent*, and *pralltriller* or *schneller*, but which has as yet no distinctive English name, may with advantage be studied as an adjunct to the trill. In its construction two different notes are used, one of which is played twice; and the distance between them may be either a tone or a semitone. The repetition of the higher of the two notes constitutes the *mordent*—

the repetition of the lower constitutes the *pralltriller*, or *schneller*.

For an exhaustive study of these two forms let the student take the scale in every key, both major and minor—using the *melodic* form of the latter mode—and on each of its degrees, both ascending and descending, play a *mordent* or *pralltriller* as the case may be. This is illustrated in pars. 155 and 156. Let him also, in order to acquire a finished execution, practise them with an accent falling in turn on each different note of the figure, as:—

155. The following gives the ascending and descending scale with a *mordent* on each degree; also the first fingering from the following table.

In this table twenty-two different fingerings are given for the above scale. In each "bracket" the first three figures of the upper row are for the right hand ascending the scale, the last three for the same hand descending. In the lower row of each bracket the first three figures are for the left hand ascending the scale, the last three for the same hand descending.

R. H.	2+1.1+2	3+1.1+3	4+1.1+4	3+2.2+3	4+2.2+4	4+3.3+4
L. H.	+21.12+	+31.13+	+41.14+	+32.23+	+42.24+	+43.34+
R. H.	312.213	412.214	413.314	423.324	21+.21+	31+.31+
L. H.	132.231	142.241	143.341	243.342	12+.+21	13+.+31
R. H.	41+.41+	32+.32+	42+.42+	43+.43+	+12.+12	+13.+13
L. H.	14+.+41	23+.+32	24+.+42	34+.+43	1+2.2+1	1+3.3+1
R. H.	+14.+14	+23.+23	+24.+24	+34.+34		
L. H.	1+4.4+1	2+3.3+2	2+4.4+2	3+4.4+3		

156. The following gives the ascending and descending scale with a *pralltriller*, or *schneller*,

on each degree; also the first fingering from the following table. Twenty-two different fingerings are given for the above scale; and they are to be used in the manner described in paragraph 155.

R. H.	12+.+21	13+.+31	14+.+41	23+.+32	24+.+42	34+.+43
L. H.	1+2.2+1	1+3.3+1	1+4.4+1	2+3.3+2	2+4.4+2	3+4.4+3
R. H.	231.132	241.142	341.143	342.243	+21.12+	+31.13+
L. H.	213.312	214.412	314.413	324.423	21+.21+	31+.31+
R. H.	+41.14+	+32.23+	+42.24+	+43.34+	2+1.1+2	
L. H.	41+.41+	32+.32+	42+.42+	43+.43+	+12.+12	
R. H.	3+1.1+3	4+1.1+4	3+2.2+3	4+2.2+4	4+3.3+4	
L. H.	+13.+13	+14.+14	+23.+23	+24.+24	+34.+34	

The necessity for practising so many different fingerings when so few comparatively are in use in actual piano-playing has been touched upon in paragraph 149.

Part-Playing.

157. In paragraphs 58 and 60, exercises were given having reference to the cultivation of the special independence of finger necessary for the playing of the fugues and polyphonic works of J. S. Bach and other composers. The several articles in this series on "Musical Forms," "The Harmonium," "Choir Training," and "Counterpoint," deal with the subject of polyphonic or contrapuntal writing; and in a thorough study of the pianoforte also, the elucidation and practice of the great compositions written in this style for the instrument, present to the earnest worker one of his most difficult as well as most interesting tasks. To help him to study a fugue, or any other example of part-writing, with the thoroughness which its musical value and technical importance demand, a few bars from the F major fugue, Book I., in Bach's "Forty-eight Preludes and Fugues," have been selected and analysed technically; and it is earnestly recommended to the student that he should submit to a similar process of analysis every fugue or other contrapuntal composition which he may take up. For any extra time spent over the works of Bach studied in this manner, the student will be amply repaid in the deeper insight he will have gained into the compositions, in the increased enjoyment found in their performance, and in the immense *technical* benefit he will have derived.

158. The following bars, taken from the fugue mentioned above, are given here for the purpose of analysis:—

1

It is taken for granted that the student is able to follow, from beginning to end, each separate voice-part of any fugue; that is, if the composer has written it clearly enough. Also, that the student either can himself finger every note intelligently, or can get some one to do this for him. *No practice ought to be begun until the whole composition has been fingered throughout.* After this is done, each voice must be dissociated from all the others, and practised separately, with the fingering which will be used when all the parts are put together again. In order that this rule may be strictly adhered to, it is necessary to finger each part very completely. When *one* hand is playing *two* parts, the fingers used for the one part often suggest the fingering necessary for the other, even though no fingering may be written to either part. But when the same two parts are detached from each other, and practised separately, neither can borrow suggestions from its neighbour, and each would probably be played with fingering which would not be possible or practicable when they were brought together again; so that even very easy parts must be fully fingered. The question of how to finger a fugue brings up the disputed point of how to *phrase* the same; and about this there is much diversity of opinion. The matter for the student to consider at present is: how to get the greatest technical benefit from the study. His own added musical experience, and the hearing of these works played in public by great artists, will be his guide in the future. It will be well then that he should select that method of phrasing which will do him the greatest good *technically;* and this, in the opinion of the writer of this article, is to practise the whole fugue at first *legato* in every part. *In fingering it so that*

a continuous legato shall be possible, every device must be used that will prevent a break in tone from occurring anywhere in any of the parts.

2.—SOPRANO.

3.—ALTO.

4.—BASS.

5.—SOPRANO and ALTO.

6.—SOPRANO and BASS.

7.—ALTO and BASS.

159. The preceding numbers represent the voice-parts, singly and in combination, of eight bars of the fugue mentioned in par. 157. Nos. 2, 3, and 4 give respectively the soprano, alto, and bass parts separately; Nos. 5, 6, and 7 represent respectively 2 combined with 3: 2 with 4: and 3 with 4. These added to the complete combination, No. 1, given in paragraph 158, constitute the seven "stages" in which every three-part composition ought to be studied. (The student may work out for himself the fifteen stages belonging to the study of a four-part composition.)

In No. 2, between the last note of bar 2 and the first of bar 3, will be found an example of one finger turning over another; and in bar 3 will be found an example of a finger (not the thumb) turning *under* its neighbour. In the same bars of No. 3 will be seen the reason for this apparently unnecessary twisting of the fingers. There the thumb and first finger are engaged with a *legato* passage, which forbids the thumb's release. The fingering of the trill in bar 4, No. 2, is also caused by the thumb's detention on the C of the same bar of No. 3.

In No. 3, bar 1, the part undergoes an exchange of hands, passing from the left to the right at the second last note. This allows the "subject" of the fugue, which enters at the third quaver of bar 1, No. 3, to be given out with greater freedom by the left hand. The stilted nature of the fingering in bars 2, 3, 5, and 6, is the result of what is going on at the same time in the soprano voice.

In No. 4 the only peculiarity in the fingering occurs in bar 2, where the hand is turned quickly from one position to another, at the second note. The rest of the fingering is normal, as the hand has only one part to attend to.

In No. 5, bar 1, the notes of the alto part must pass from the left hand to the right without change of quality or quantity of tone, and without any break at the join. The double join between the last pair of notes (G and D) in bar 2, and the first pair (A and E) in bar 3, must be carefully made. In bar 3, the second last note of the alto part and the second last note of the soprano are the same G; and the student will notice that the G of the alto ends at the same instant at which the G of the soprano begins. The G of the alto, which comes first, must rise before the G of the soprano can be played, and this latter is played simultaneously with the note, viz. C, which follows the G in the alto voice. Therefore the G and C of the alto cannot be played *legato*. The G in the alto ought to rise just as the third last note (A) in the soprano is played. The last C in bar 3 of the alto, in order to prepare for the first C in bar 4 of the same part, ought to rise just as the last note (F) of the soprano is played. It is thus impossible to play *legato* the three notes G, C, C, in bars 3 and 4 of the alto part. In bar 8, the substitution of the fourth finger for the third is best made just as the B of the alto is played.

In No. 6 the distance between the parts makes the execution of this combination a comparatively easy one. It must, however, be equally thoroughly studied. The substitution of finger occurring in the last bar of the soprano must be made at beat 2 in the middle of the trill in the bass.

In No. 7 the double *legato* (1) between the A and B♭ of the alto at the point of exchange, and (2) between the same A of the alto and the C of the bass, must be made neatly. In consideration of what has been said above concerning the G and C of the alto part in bar 3, these notes may now be practised as if they had been written semiquavers, and with a semiquaver rest following them. In bar 7, the last note (C) in the soprano part must rise at the first note of the trill in the bass.

160. If the student has mastered every technical difficulty presented by the above analytical study of the various parts of the eight bars of the fugue, he will now be ready to begin practising these bars in their complete form, as given in paragraph 158, No. 1. Any serious obstruction which he may encounter at this last stage will probably be the result of an imperfect practice of the difficulties of the previous ones; and he will save much time if he refer to one or other of these for the reason of his failure to play any particular passage well in the complete form.

When the whole fugue "goes well," played with tone of perfectly level quantity and of pure and clear quality, the student may practise it in other ways. Taking No. 5 again, he may play the soprano *forte* and the alto *piano*, and *vice versâ*; and the same with Nos. 6 and 7. Then taking No. 1, paragraph 158, he may practise any two voices together *piano*, and the other *forte*, and *vice versâ*. These methods will be found very difficult, and very beneficial. See paragraph 60.

After he has developed some independence of finger thus, he may use the juxtaposition of *legato* and *staccato* in the same manner as was recommended above with *piano* and *forte*. He may then interchange these four ways, and thereby create a practically endless source of interest and profit. And lastly, in order to give a musical and intellectual finish to his rendering of the fugues of Bach, the student must study the form of this branch of composition, viz.: the fugue —as well as the form of the particular example in hand.

On Slow Practice.

161. Mention has been made, more than once in this article, of the value of practising slowly; and the student may probably before now have heard from other sources that slow practice is a good thing, and may have been advised to adopt it. But it is questionable whether, out of a hundred students of the piano, there be more than one who has grasped the idea in its entirety, and works systematically on that principle; and it is not strange that it should be so, seeing that to practise constantly slowly requires the possession, in a large degree, by the student of the qualities of far-sightedness, patience, and self-denial. In the case of some, the failure to acquire the habit arises from a misconception of the term. The expression "slow" is, after all, only relative, and gives the student no clue to any absolute rate at which his practice should be done. Hence he often works on under the impression that he is practising fairly slowly, when he is probably filling in a great part of the time with bad fingering, false notes, faulty tone, premature attempts to play with "expression," stumbling, &c., &c., all of these being consequent on the general state of non-repose in which he permits his mind to remain while "practising."

In giving advice to the student as to how slowly he ought to practise, perhaps the most comprehensive law to lay down will be: *Practise always at that rate which will prevent the occurrence of a mistake of any kind.* If he make any mistake he will then know he is not practising slowly enough. Let him endeavour to maintain a state of mind in which he can think calmly and clearly of note-perfection, good tone, steady rhythm, and correct phrasing, and he will find that, in order to keep up an unfailing accuracy in all these four things, he is compelled to make the rate of practice a very slow one. This will be to most students an irksome restriction, and one for which they do not see the necessity. But the aim and end of the whole matter is that the student should be able to play well: that is, with absolute ease of body, and the free use of his mental faculties; and he cannot expect to be in possession of these while performing any piece, if he has not cultivated and applied them fully while practising the same.

The mistakes, which the habit of practising too fast brings with it, may be divided into two classes: namely, those of which the student is conscious, and those of which he is unconscious. If, in his endeavour to eradicate any of the former, he be unwilling to slacken the speed at which he is playing, there will ensue a species of strife between his will (as shown in his determination to repeat the same passage so many times), and the laws of nature (as shown in the tendency of all his habits of method and mind to repeat themselves). By refusing to slacken speed he only strengthens what he is anxious to weaken, viz.: his tendency to make the particular mistake again; but by taking the tempo considerably slower, he is then able to turn off on a different tack, to induce new conditions of thought, and to repair the damage he has already done to his

playing. Even the most talented student has need to economise time, seeing that in music he has such a world to conquer. Fast practice is only another name for slow progress.

As regards the mistakes of which the student while practising is unconscious, it is probably safe to say that they occur for the most part under the hands of him who practises too fast. A slow rate, then, might reveal to his ears and eyes faults of different kinds, which a quicker rate would give him no time to discover; and a self-discovered mistake is often a source of gratification to the student, and is always one which in future he has little difficulty in avoiding.

When he has acquired the habit of practising slowly, he will be left in no doubt as to when or how often he may *play* his piece at a quick rate, or even up to time. The playing through of the piece he is working at is as much a technical necessity as is the practising of it slowly; and the mistakes which occur in such a performance will do him good rather than harm. They will show him the underlying weak parts in his previous practice, as well as the pitfalls and snares spread for him throughout the composition. The quick rate will also serve to show him the *relative* difficulty of the several passages or parts of the piece, and will help him to judge of the amount of further slow practice that each portion will need. And lastly, if there be in the student's mind any doubt as to whether he will ever be able to master any special difficulty even by slow practice, let him, for his own sake, adopt the method by pursuing which his uncertainty of final success *may* be dispelled, rather than go on in that, by pursuing which his present doubt of success will eventually change into certainty of failure.

Pianoforte Accompaniment.

162. A pianist's sympathetic qualities are never more thoroughly shewn than when he is playing an accompaniment to a song, or to a solo on some instrument, such as the violin, cello, &c.; and the following hints are laid before the student, under the conviction that he will find nothing so generally improving to his feeling for beauty of tone, or to his capacity for ready and sympathetic co-operation with the musical performances of others, as the practice of the difficult art of accompanying. Foremost among the qualifications needed by the accompanist are: a thorough mastery of his own part of the composition, as well as an intimate acquaintance with the melody to be sung or played. If it be a vocal piece he is accompanying, he must also be well up in the words of the song. These three points call for some detailed remark.

Firstly, An accompaniment ought to be as carefully practised as a solo. Even though it is an easy one, a thorough acquaintance with it will do the accompanist no harm, and the singer or player, who is being accompanied, much good. A difficult accompaniment, on the other hand, ought to be treated with the same respect as would be given to a difficult solo—*i.e.*, it must be well studied. Every singer expects even the most difficult accompaniment to be swayed in the matters of variety of *tempo*, expression, &c., by his own preferences and individualities, and this cannot take place if the accompanist cannot play his part. *Secondly*, He must also know by heart every note of the melody. If he does, he is then more able to accommodate his playing with fine exactness to the singer's conception and execution of the song, and he thereby becomes a kind of musical thought-reader. *Thirdly*, He ought to know the words of the song. Even in the case where a singer, in consequence of bad enunciation, does not allow his audience to hear the words distinctly, if the sense of them is in the mind of the accompanist, and if the music fits the words, a player with any imagination can always impart to the tone of the piano some colour which will be the reflection of that sense; and this ought to inspire the singer.

As to the important question of with what amount of tone—how loudly or how softly—to play the accompaniment, the player must remember that it is possible to err on both sides. The voice must be supported by the tone of the piano without being obscured by it. If the accompaniment is played too softly, the singer will feel himself depressed by the want of tone-background. He expects to receive a certain amount of support, and if that is withheld, he

cannot express himself adequately. A previous acquaintance, on the accompanist's part, with the peculiarities of the singer's voice is a help in many cases; and a firm accompaniment at special weak parts in the voice will often be gratefully received. At the same time, there is nothing so disastrous to a song as a too loud accompaniment, or so irritating to the listeners as the sight of a singer making valiant efforts to obtain a hearing. This, which occasionally takes place with an orchestral accompaniment, is happily almost impossible in the case of a pianoforte one. But although the latter may not be able to entirely drown the tone of the voice, it can become obtrusive in many ways, if the accompanist does not take care. Desire to draw attention in one way or another to his own powers, lack of sympathy with the singer, shewn by his failing to modify and vary as much as possible the tone of the piano to suit the quantity and quality of the voice, carelessness in listening for delicate changes of *tempo*, &c., to which the singer has become accustomed, want of readiness in covering up any mistake or slip which the singer may perhaps have made—these and other faults, by destroying that impression of unity between singer and accompanist which should exist in the listener's mind, all serve to bring the piano into undue prominence, and to lessen the effect of the performance.

In many of the finest modern songs the composer has written an accompaniment for the piano of a much more important character than that of the music he has given to the voice part. To the case then of such songs will apply specially what has been said above concerning the necessity for the accompanist's knowing both his own part, and also the words, thoroughly. On him now devolves the duty of illustrating that which the singer often merely announces. Many of the songs of Schubert, Schumann, Brahms, Löwe, &c., require the aid of a fine piano player for their just interpretation.

In conclusion, let the student-accompanist remember that it is his duty in every possible way to help the singer; and that, to be able to fulfil that duty, he must train himself by gladly taking every opportunity that presents itself of accompanying both singing and also solo-playing.

APPENDIX.

LIST OF PIECES, STUDIES, ETC.

BEGINNING FROM STAGE OF MEDIUM DIFFICULTY.

Bach—Small preludes.
Haydn—Sonata. D major.
Mozart—Fantasia. D minor.
Paradies—Sonata. F.
Steibelt—Rondo. E♭.
Chopin—Valse. A minor.
Schubert—2 Scherzos.
Handel—Harmonious Blacksmith.
Beethoven—Rondo. C.
Kirchner—Album leaf. F.
Hummel—Rondo. E♭.
Schumann—Nachtstück. F.
Rubinstein—Polka. G.
Dussek—Sonata. B♭. Op. 24.
Chopin—Valse. E minor.
Gluck—Gavotte in A. Arr. by H. John.
Beethoven—Rondo à capriccio. G.
Bach—Two-part Inventions. Nos. 1, 4, 8.
Mendelssohn—Christmas pieces. Op. 72.
Rubinstein—Romance. E♭.
Beethoven—Sonata. Op. 14, No. 2.
Handel—Chaconne. F.
Dussek—Consolation.
Henselt—Liebeslied.
Schubert—Impromptu. A♭. Op. 142.
Chopin—Valse. D♭.
Rubinstein—Melody. F.
Mendelssohn—Andante and Allegro. Op. 16.
Bach—Two-part Inventions. Nos. 13, 14.
Heller—Restless Nights.
Mozart—Rondo. A minor.
Beethoven—Sonata. Op. 14, No. 1.
Haydn—Caprice. F minor.
Chopin—Nocturne No. 2. E♭.
Scarlatti—Tempo di ballo.
Jensen—Songs and Dances.
Clementi—Sonata. C. Op. 36, No. 3.
Dussek—Sonata. G. Op. 35, No. 2.

Liszt—Consolations. D♭.
Rheinberger—Die Jagd.
Henselt—Liebeslied.
Beethoven—Sonata. Op. 2, No. 1.
Chopin—Nocturne. Op. 32, No. 2.
Döhler—Nocturne. D♭.
Bach—Two-part Inventions (remaining numbers).
Mozart—Fantasia. C minor.
Schubert—Impromptu. C minor.
Schumann—Kinderscenen.
Chopin—Nocturne. F minor.
Mendelssohn—Lieder, Nos. 1 and 3.
Beethoven—Sonata. Op. 10, No. 2.
Bach—Three-part Inventions.
Scarlatti—Harpsichord lessons.
Hummel—Sonata in E♭.
Chopin—Impromptu. A♭.
Schubert—Clavierstück. E♭ minor.
Schumann—Blumenstück.
Liszt—Regatta veneziana.
Czerny—Toccata. C.
Weber—Invitation à la valse.
Beethoven—Sonata. Op. 7.
Heller—La truite.
Moszkowski—Valse. A♭.
Mendelssohn—Rondo capriccioso.
Chopin—Fantaisie-Impromptu.
Schumann—Papillons. Op. 2.
Gluck—Gavotte, arranged by Brahms.
Heller—Wanderstunden.
Weber—Polacca. E.
Bennett—Rondo piacevole.
Liszt—Liebestraum. No. 3.
Bach—Italian concerto. 1st Movement.
Beethoven—Sonata. Op. 10, No. 1.
Hummel—Rondo. B minor.
Chopin—Valse. Op. 34, No. 2.
Scarlatti—Harpsichord lessons (continued).
Dussek—Sonata Op. 77.
Mendelssohn—Caprice. Op. 33, No. 2.
Liszt—Liebestraum. No. 1.
Henselt—La Gondola.
Schumann—Phantasiestücke. Nos. 1, 2, 3, 4.
Beethoven—Sonata. Op. 31, No. 2.
Mendelssohn—Variations. Op. 82.
Chopin—Valse. Op. 42.
Bach—Italian concerto, Movements 2 and 3.
Moszkowski—L'étincelles. B♭.
Schumann—Faschingsschwank.
Chopin—Impromptu. G♭.
Beethoven—Sonata. Op. 31, No. 3.
Bennett—Study. G minor.
Beethoven—Sonata. Op. 27, No. 2.
Mendelssohn—Fantasia. F♯ minor.
Raff—Suite. Op. 72.
Chopin—Impromptu. F♯.
Liszt—Valse impromptu.
Rubinstein—Valse caprice.
Chopin—Tarantelle.
Brahms—Ballades. Op. 10.
Beethoven—Sonata. Op. 53.
Bach—Chromatic Fantasia and Fugue.
,, —48 Preludes and Fugues.
Beringer—Daily Technical Studies.
Germer—Technics of Pianoforte-Playing.
Liszt—Technical Studies.
Mertke—Technical Exercises.
Rosenthal—School of Modern Pianoforte Virtuosity.
Tausig—Daily Studies.
Loeschhorn—Octave School.
Czerny—School of Velocity. Op. 299.
„ —Fingerfertigkeit. Op. 740.
Cramer—60 Studies. Von Bülow.
,, —66 Studies. Hermann Vetter.
Clementi—Gradus ad Parnassum. Tausig.
Moscheles—Studies. Op. 70.
Henselt—Studies. Op. 2 and 5.
Rubinstein—Studies. Op. 23.
Chopin—Studies. Op. 10 and 25.
,, —Preludes. Op. 28.

SINGING, SIGHT-SINGING, AND VOICE PRODUCTION.

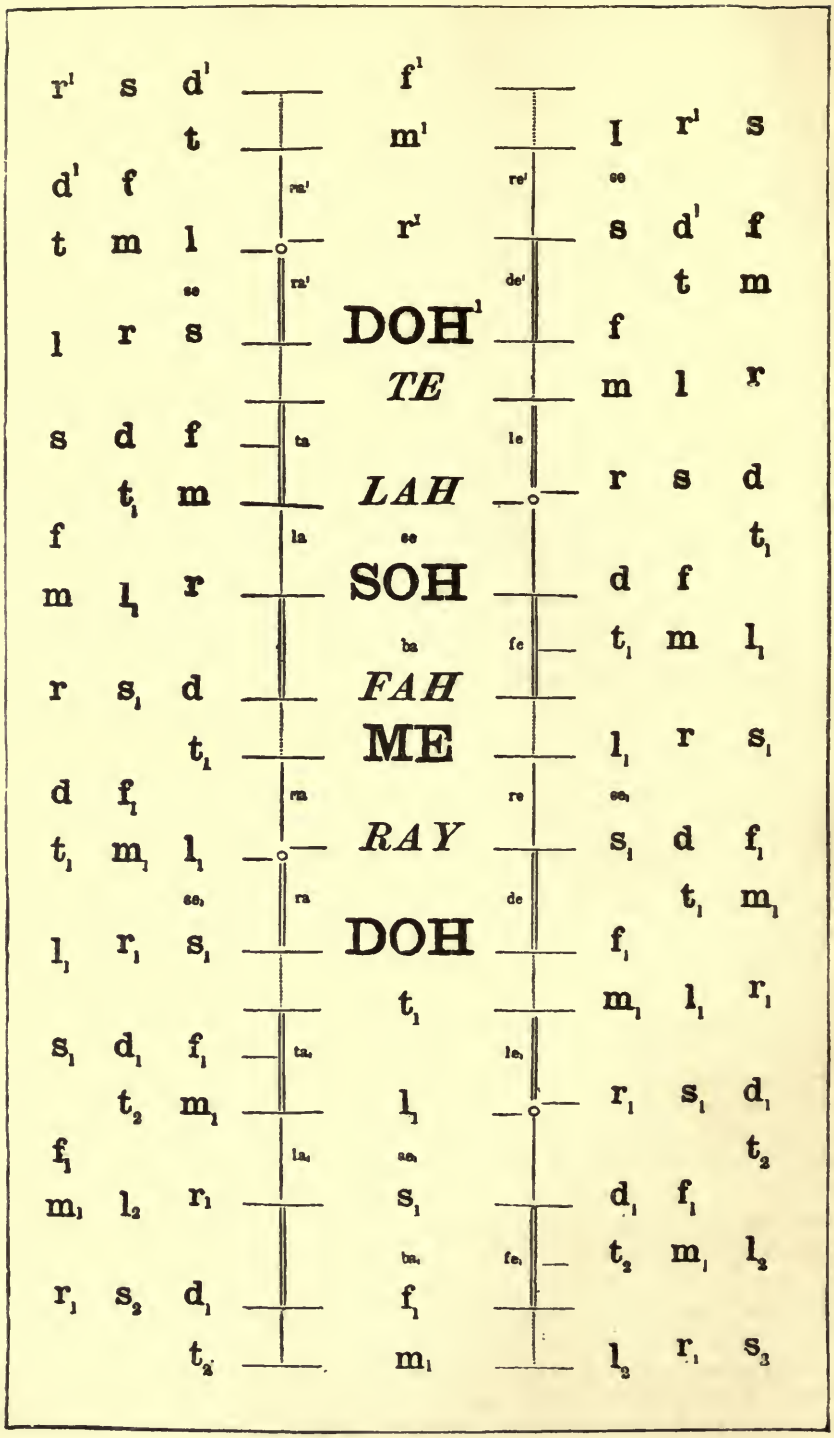
By JAMES SNEDDON, Mus. Bac., Cantab.

CHAPTER VI.

Importance of Time Studies. Rhythms Intermediate and Advanced. Studies in Chromatics. The complete Modulator. Modulations to Relative Minor of first-flat and first-sharp keys. Transition of Two Removes. Transition of Three Removes. Transitional Modulation. Illustrations and Exercises. Pronunciation of Consonants. Fields for Study and Improvement. Pieces. Last words to the Student. Music for the Single Voice. Two-Part Music. Three-Part Music, and Music for four or more parts. Revival of Part-Singing.

115. The important subjects that, in conducting this course of lessons, had to be brought under consideration in Chapter V., so engrossed our attention and monopolised our space, that there was neither room nor opportunity for the study of *time*, or the insertion of time-exercises. In our present relations we have now to say our last word, and perform, it is to be hoped, our best work in connection with this subject,—a subject, the musical importance of which cannot well be over-estimated. Many composers have made the beauty and variety of their rhythms a distinctive feature in their compositions; not a few have attained to name and fame thereby; and, for a student to be an exact timeist, is to have attained a very high character as an executant.

11. The time-names as employed in sol-fa will, if diligently practised, have been found very useful in the earlier steps of this course; but after many years of trial, it is still an open question whether they can be made really serviceable in the more advanced stages of any course of training. At the point now reached, the greatest service to be derived from them will possibly be found in connection with a time-name chart, published by Mr. Curwen towards the close of his life, and here reprinted. This chart is employed for pointing purposes with regard to *time* in much the same way as the modulator is caused to do duty for *tune*. When, in the course of his work, the student comes to any time difficulty,—help in surmounting it may be obtained by returning to, and singing from, the time chart; but the quickest and best way of overcoming any and every musical obstacle is to have the advantage of listening to, and trying to imitate, a good pattern. Work may, and ought to go on without a teacher, only when it is impossible to find a good one. Self-taught people are nearly always one-sided; fairly good perhaps in one department, and deplorably bad in almost every other. The self-teaching man places himself in the position of a discoverer of truths which have been known, and arts which have been practised for centuries, and, mentally or physically, has no proper standard of excellence. We are "the heirs of the ages;" let us take as full advantage as we can of our magnificent patrimony.



THE MODULATOR.

TONIC SOL-FA TIME CHART.

Wholes. Halves.	Quarters.	Thirds.
:l TAA	:l ,l .l ,l tafatefe	:l ,l ,l taataitee
:— AA	:l .l ,l TAA-tefe	:l ,– ,l taa-aitee
: *SAA*	:l .,l TAAfe	:l ,l ,- taatai-ee
:l .l TAA-TAI	:l ,l .l tafaTAI	: *saa*taitee
: .l -AATAI	: ,l .l ,l *sa*fatefe	:l ,– , taa-ai*see*
: .l *SAA*TAI	:l ,l .l , tafate*se*	:l , taa*sai-ee*
:l . TAA*SAI*	:l . ,l TAA*se*fe	:l , ,l taa*sai*tee

Eighths.	:l l ,l l .l l ,l l tanafanatenefene	Sixths. (3 accents)	:l l ,l l ,l l tafatefetifi
Ninths.	:l $\overset{3}{\text{l}}$ l ,l $\overset{3}{\text{l}}$ l ,l $\overset{3}{\text{l}}$ l taralatereletirili	Sixths. (2 accents)	:l $\overset{3}{\text{l}}$ l .l $\overset{3}{\text{l}}$ l taralaterele

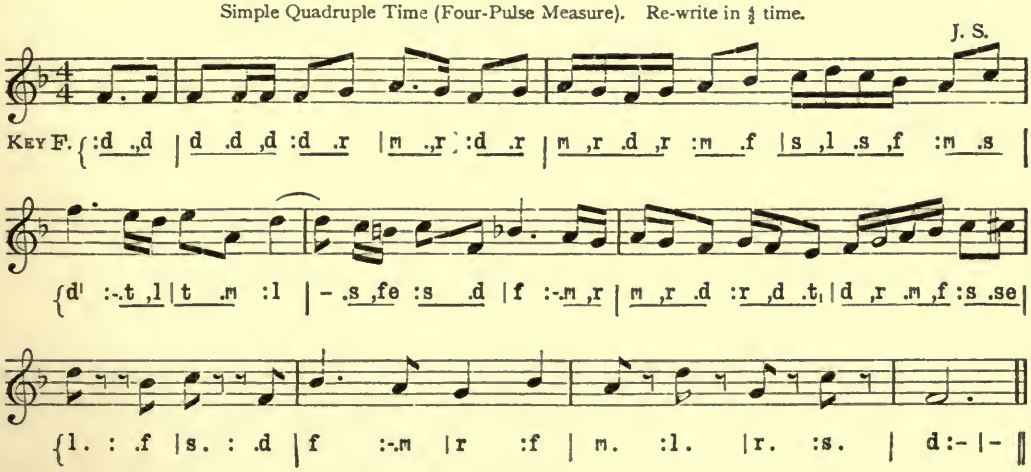
Note.—"Ai" is pronounced as in *ma*id, *fa*il, &c. "Aa" is pronounced *a* in father, "a" as in *ma*d, "e" as in *le*d, and "i" as in l*i*d. These time-names are copied from M. Paris' "Langue des durées." The more minute divisions are seldom used except in instrumental music. In the Tonic Sol-fa notation we often write *two* measures in the place of *one* in the common notation, thus expressing the accent more truly than it does.

117. The following rhythms should be sung—(1) to time names or to *la*; (2) sol-faed; and (3) sung to *la* in time and tune. Exercises 125–127 should also be re-written in the simple-time forms, of which they respectively are the compounds. See "Rudiments of Music," vol. i. pp. 27, 28. As a teacher of theoretical matters, nothing can surpass the pen. Re-study carefully what is said concerning syncopation in vol. i. page 29, par. 82.

Exercise 122.

RHYTHMS, INTERMEDIATE AND ADVANCED.

Simple Quadruple Time (Four-Pulse Measure). Re-write in $\frac{4}{2}$ time.



EXERCISE 123.

Simple Triple Time (Three-Pulse Measure). Re-write in $\frac{3}{2}$ time.

EXERCISE 124.

Simple Duple Time (Two-Pulse Measure). Re-write in $\frac{2}{2}$ time.

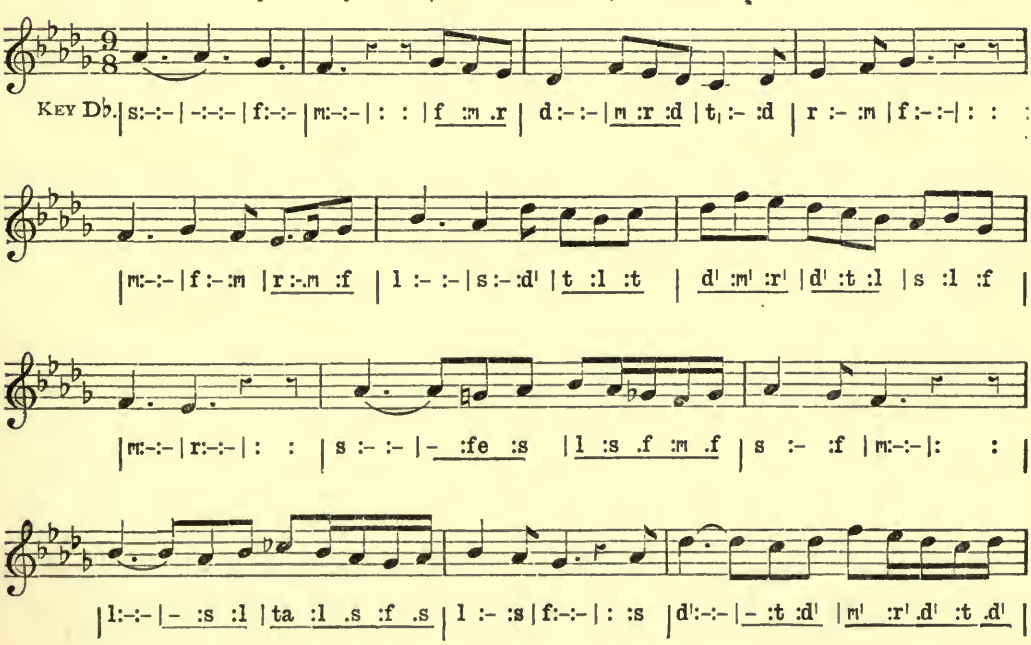
EXERCISE 125.

Compound Duple Time (Six-Pulse Measure). Re-write in $\frac{6}{4}$ time.

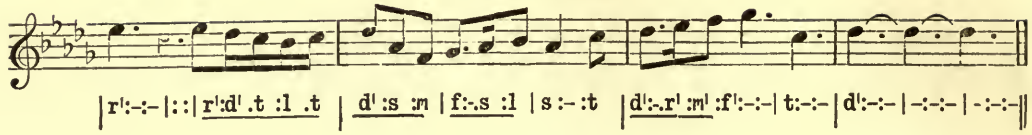
EXERCISE 125 (*continued*).

EXERCISE 126.

Compound Triple Time (Nine-Pulse Measure). Re-write in $\frac{9}{4}$ time.



EXERCISE 126 (*continued*).



EXERCISE 127.

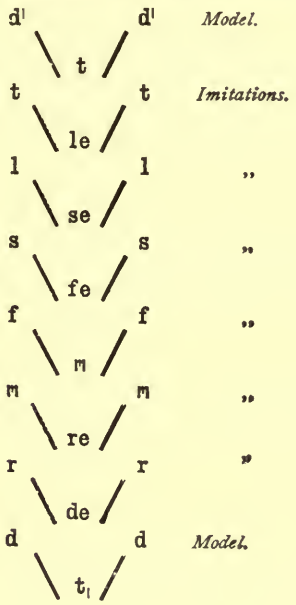
Compound Quadruple Time (Twelve-Pulse Measure). Re-write in $\frac{12}{4}$ time.

118. In the further study of time, as of tune, the student would do well to cultivate the acquaintance of the many sublime works, both vocal and instrumental, which have been left to the world as a legacy by the great masters.

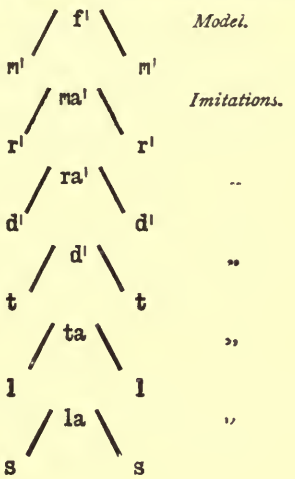
119. Studies in Chromatics.—What was called the melodic chromatic scale was given in "Rudiments of Music," vol. i. page 6, par. 17; and at page 18, par. 57, the correctly noted, or what may be called the harmonic form of the same, was explained and exhibited. For singing puposes the first of these, as might be inferred from the name given to it, is found most useful. In Tonic Sol-Fa any note *flattened* is distinguished by the vowel *a* (pronounced *aw*) being attached to the initial consonant; thus me, *ma*, ray, *ra*, &c., while the sharps are known by a substitutional *e*, as fah, *fe*, or doh, *de*. Perhaps the best way to obtain a knowledge of, and facility in, the use of these chromatics is to construct two short chromatic modulators, one for sharps and the other for flats; a model for imitation being, for each, obtained from the ordinary major

scale. The augmented fourth from the key-note (*fe*) is *nearly always* written as a sharp; it is, therefore—and for the additional reason that we need not unnecessarily multiply signs—not

CHROMATIC MODULATOR FOR SHARPS.



CHROMATIC MODULATOR FOR FLATS.



here given in the flat form. The student should re-write these chromatic modulators in the old notation, and in various keys. Sol-fa, and then sing to *la*, with care and attention as to intonation, the following:—

EXERCISE 128.—CHROMATIC SENTENCES.

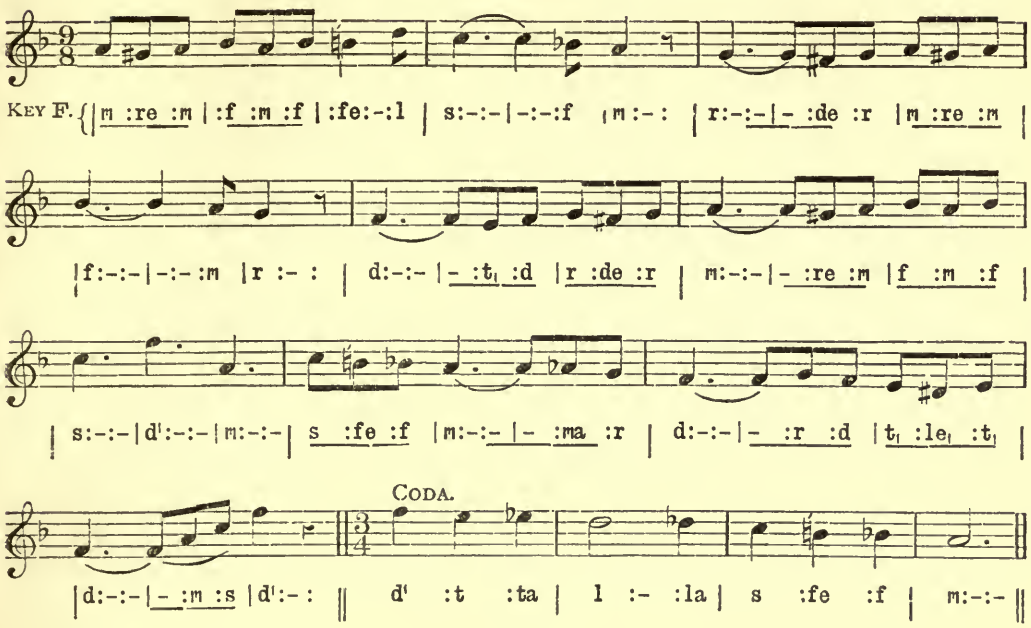
J. S.

EXERCISE 129.

KEY D.
m :- |re :m |s :fe |f :m |r :d |t, :d |m :- |r : |f :- |m :f |
l :la |s :f |m :re.m |f :m |r :- |-: |s :- |fe :s |d' :t |ta :l |
FINE.
l :- |r' :ra' |d':- |t : |d' :se |l :m |f :de |r :f |m :- |r:- |d:- |-:
Key A. t.
s, :- |d :t, |d:- |s,:- |s,:- |r :de |r:- |s,:- |s,:- |m :re |m :f |m :ma |
r :d |t, :d |r :- |-: |s, :- |r :de |r :- |s,:- |s,:- |m :re |m :- |s,:- |
Key f. D. D.C.
m :re.m |s .f :m .r |d :t, .d |m .r :d .l, |s, :l, .s, |fe, .s, :l, .t, |4s :- |fe :f |

EXERCISE 130.

EXERCISE 131.



120. The Complete Modulator.—Up to this point the various parts, or constituents of the scale, as employed by modern musicians, have been brought before the student only as required: the time has come when it should be presented as a whole. The modulator is perhaps the best and most effective means of obtaining a thorough knowledge of the musical scale and its modifications that has yet been given to the world. For this alone the name of John Curwen, who (although he did not invent, took it up, and certainly improved and propagated a knowledge of it) deserves to be embalmed in the mind and memory of all who have a desire for musical progress. It is no mere form of words to say that those who give it close and careful attention will reap a rich reward. The experience of many years has, in the case of the writer, as with thousands in all parts of the English-speaking world, only served to increase admiration for its utility, truth, and beauty. There are few musical difficulties for which a reference to the modulator will not offer a speedy and satisfactory solution. In the copy inserted above only a few of the related side columns are given: to extend these would be, for the student, a most instructive exercise.

121. From the complete modulator, and from the chromatic modulators, given on p. 27, it will be seen that nearly all the imitations of the *over* and *under*-semitones (m-f-m and d-t_1-d) might be considered as, *themselves*, models in *some one key*. Thus the notes s-fe-s, as already known, are d-t_1-d in disguise; similarly l-ta-l conceal, in most cases, the notes m-f-m. In the same way r-de-r and m-re-m are really l-se-l in the relative minor of first-flat and first-sharp keys respectively, and cause (or are caused by) modulation to these, which are almost as nearly related to the original key as are the major keys of which they are said to be relatives.

122. Of these two keys it will be observed that the relative minor to the first-flat key has been put first, and this for the reason that it seems most natural, and is most frequently employed. In the course of a lengthened composition, this modulation keeps, if we may so say, constantly appearing and re-appearing, now in a passing or transient form, and anon in a manner more sustained and important. As a rule, the distinguishing tone *de* (really *se*) should not be brought

into the music till the flattened seventh (*ta* equal to *fah*) has been heard. See below, Ex. 132, section 3. The effect of this modulation may be described as pleasingly plaintive. It places yet another "tone-colour" at the disposal of the competent composer.

123. The relative minor to the first-sharp key does not seem to come so easily and naturally as its friend on the other side of the modulator—more art is required for its introduction; consequently, in actual music its appearances are not nearly so frequent. In this case the "pleasingly plaintive" gives place, as it were, to sorrow, keenly felt and fully expressed. It is a pleasure to believe that this is not the normal state of feeling common to mankind, hence, perhaps, the somewhat rare appearances of this first-sharp-minor modulation. See Ex. 133, section 4, where Spohr gives a fine example of its effective employment.

124. Transition of Two Removes occurs when the music passes from one key to any other—a major, 2nd higher, or a major, 2nd lower. In the former case it would be a transition of two sharp removes (as from C to D); in the latter a transition of two flat removes would take place, as from D to C (the *taking away* of two sharps being equivalent to the *putting on* of two flats), or from C to B♭.

125. Transition of Two-sharp Removes is generally used for temporary purposes of repetition, and may be supposed to express rising emotion or excited feeling. See Ex. 134, section 4, where one measure in G is simply transposed, and repeated in A, the music reaching a climax, and finishing in D, the original key. Occasionally, however, the major key, two removes from the original, is employed for periods more prolonged, and purposes more important. See a fine instance of this in the chorus, "And the glory," near the opening of Handel's "Messiah." Such a transition was not often seen in Handel's time.

126. Transition of Two-flat Removes has, in general, a somewhat depressing effect. Sometimes it can be used, in the manner just described, to give expression to brief and passing emotion, but, in a composition divisible into distinct movements, it is more frequently utilised as a kind of dark, shadowy back-ground, into which a *lengthened* excursion can be made, and from which the joyful home-coming to the bright original key will be all the more felt and enjoyed. See the change from C to B♭ in Ex. 135.

127. Transition of Three Removes, sharp or flat, is the name given by Mr. Curwen to a change from tonic minor to tonic major, or *vice versâ*. As we have already seen, this method of looking at the relations between major and minor keys is useful for purposes of solfeggi; but if we are to view these relations from a modern and scientific standpoint, it will, we believe, be found that the keys in question are very closely related indeed,—and surely it serves no good purpose to leave this relationship unexplained. They have the same dominant and dominant seventh chords—than which there is nothing in music of greater importance. The same leading note—*soh* gives place to *se*—even *fah*, the minor 6th, is not unfrequently supplanted by the major 6th, *bah* or *bay*, so that the only permanent and abiding distinction between a major and a minor key is the *third of the scale*, which is always *major* in the one case and *minor* in the other. See "Rudiments of Music," vol. i. page 14, par. 46. Study also the change from G minor, relative of B♭ major, to G major, in Ex. 135 below; see also concluding part of 136.

128. What is called **Transitional Modulation** (see "Advanced Transitions," in Mr. Curwen's "Standard Course"), meaning thereby a change both of key and mode, as from B♭ major to A minor, is, as a name, open to the same objections as those just stated in connection with transition of three removes. With modern practice and modern ideas of harmony and tonality, the *mode cannot be changed*, without at the same time changing the tonic or key note, whether we continue to call that tonic *doh*, or, for vocal purposes, find that to give it the name *lah* is much more convenient.

129. The names transition, modulation, &c., &c., as used in Tonic Sol-Fa, have however great value, in that—although the description is not always quite accurate—they call attention to *distinct musical effects*. To have a designation, and a time and place for introducing every new fact, should be the aim of every teacher and student. Thus even musical phenomena are found to

be better understood and appreciated if they have "a local habitation and a name." In the light of these remarks, study carefully Exercises 132 to 136.

Musical Illustrations of Transition and Modulation.

EXERCISE 132.

"MUSIC FROM THE SHORE."

(Modulation to First Flat Key *Minor* in Section III.)

Mrs. HEMANS. J. S.

KEY E♭.
:m | s :f | m :l | se :t | l :t | d' :fe | s :l | s :- :-
:d | t, :r | d :d | m :r | d :r | m :r | r :d | t, :- :-
(1) A sound comes on the ris - ing breeze, A sweet and love - ly sound!
(2) From land, from sun - ny land it comes, From hills with mur-m'ring trees.

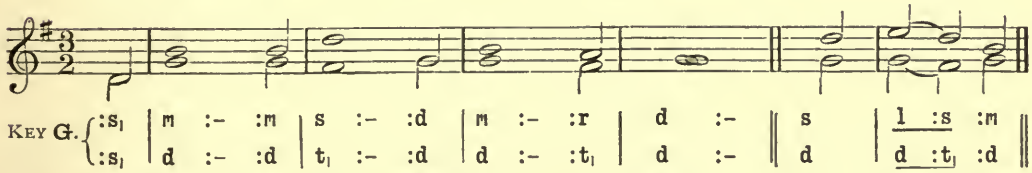
:s | f :m | r :de | r :m | f :s | l :r' | d' :t | d :- |-
:ta, | l, :l, | l, :l, | ta, :ta, | l, :m | f :f | l :s .f | m :- |-
Pierc - ing the tu - mult of the seas, That wild - ly dash a - round.
From paths by still and hap - py homes, That sweet sound on the breeze.

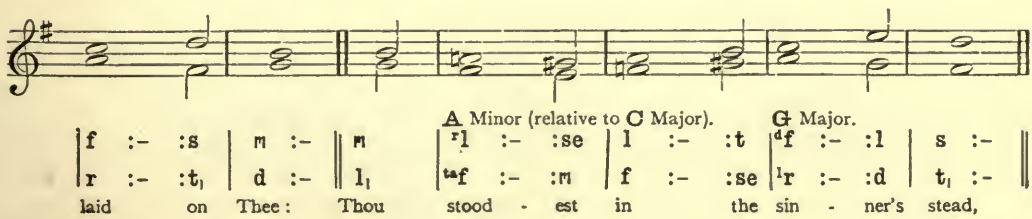
EXERCISE 133.

O CHRIST, WHAT BURDENS BOWED THY HEAD.

(For Modulations to First Flat and First Sharp Minor. See Sections III. and IV.)

SPOHR.

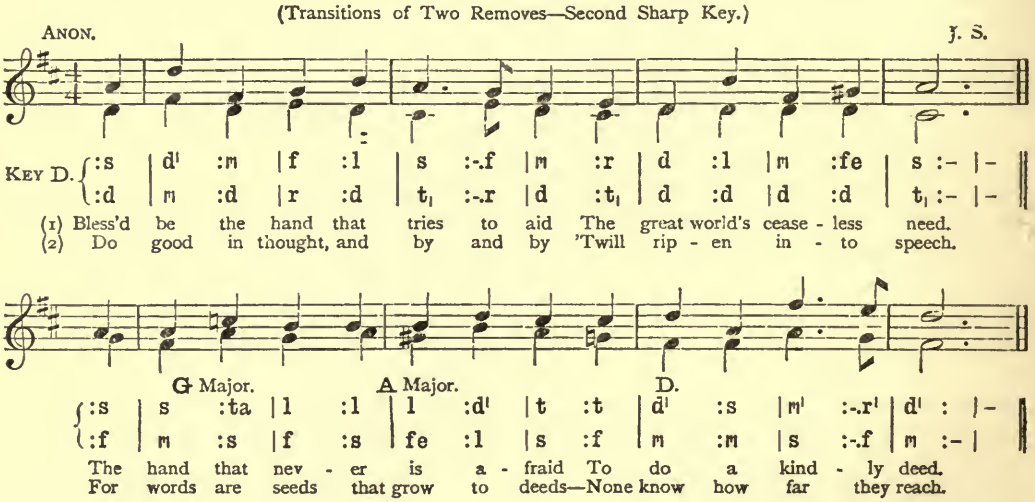




EXERCISE 133 (*continued*).

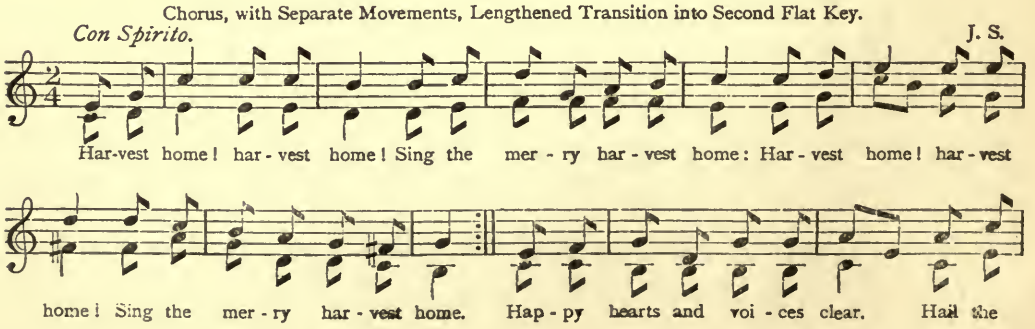
EXERCISE 134.—BLESSED BE THE HAND.

(Transitions of Two Removes—Second Sharp Key.)


ANON.
J. S.
KEY D.
(1) Bless'd be the hand that tries to aid The great world's cease - less need.
(2) Do good in thought, and by and by 'Twill rip - en in - to speech.
G Major.
A Major.
D.
The hand that nev - er is a - fraid To do a kind - ly deed.
For words are seeds that grow to deeds—None know how far they reach.

EXERCISE 135.—HARVEST HOME.

Chorus, with Separate Movements, Lengthened Transition into Second Flat Key.


Con Spirito.
J. S.
Har-vest home! har - vest home! Sing the mer - ry har - vest home: Har - vest home! har - vest
home! Sing the mer - ry har - vest home. Hap - py hearts and voi - ces clear. Hail the

EXERCISE 135 (*continued*).

plen - ty for the year; Hark! from wood-lands far a - way, Sounds the mer - ry roun - de -
- lay. Hap - py hearts and voi - ces clear, Hail the plen - ty for the year; Hark! from
wood - lands far a - way, Sounds the mer - ry, mer - ry roun - de - lay, From wood-lands far a -
- way, Sounds the mer - ry roun - de - lay. Har - vest home! Har - vest home! Sing the
mer - ry har - vest home, Har - vest home! har - vest home! Sing the mer - ry har - vest
FINE.
home, Sing the har - vest home, Sing the har - - - - vest . . . home! . .
Andante.
The fields once more have boun - teous been, O'er them the wav - ing wealth was seen, But
That am - ple store our
now they've lost their am - ple store, Their am - ple store. That
hearts will cheer When nights are long and drear, That store will keep our
am - ple store our hearts will cheer When nights are long and drear, 'Twill
hearts full fain
D.C.
keep our hearts Till har - vest comes a - gain, comes a - gain.

EXERCISE 136.—THE STARS.

With Transition to Tonic Major.

Mrs. HEMANS. J. S.

KEY G Minor.
1 No cloud ob - - scures the sum - mer's sky, The moon in bright - ness
2 Dear child of earth! oh, lift thy glance To yon bright fir - ma -
walks on high: Set in az - ure, ev - 'ry star,
ment's ex - panse, The glo - ries of its realm ex - plore—
Shines a gem of heav'n a - far! Count - less lamps of quench-less light, That
Gaze and won - der and a - dore! Each a world by Him sus-tain'd, Who
spar - kle thro' the shades of night, That spar - kle thro' the night.
from e - ter - ni - ty hath reign'd, E - ter - nal He hath reign'd.

130. More distant transitions and modulations than those exemplified in the exercises just given, are to be found in abundance in the works of the masters great and small—particularly the latter. Restlessness of tonality, and the introduction of keys which come from afar, are perhaps the chief distinctive features of modern composition. These far-away and often very difficult key-changes are, however, best understood, and their beauty (if they have any) best appreciated, when attacked from the vantage-ground which is gained by a knowledge of harmony and counterpoint. The vocal student is therefore recommended to begin, or to continue earnestly, the study of these branches, assured that increased musical knowledge will bring increased ease, intelligence, and pleasure in his own peculiar walk, and gain for him in musical circles a respect which cannot be found otherwise.

131. **Pronunciation of Consonants.**—While vowels are to be regarded as the chief,

because *singable* elements of speech in song, the initial and final consonants in the various words must not be neglected. We cannot *sing* on consonants, for they interfere with the emission of musical sounds, but—particularly at the openings and endings of words—they must be carefully and distinctly enunicated. The following exercise, sung to the various given syllables, will be found useful in developing this power, and, if systematically practised, helpful in converting it into a habit. If practised by two voices, those voices may change parts; if by a single voice, the alto part may be taken occasionally, so that the voice may obtain rest by change of work. Accompany with appropriate chords—

EXERCISE 137.

1. Lad, bad, sad, mad, add, rad, fad, dad, lad, bed, fed, tred, sed, bled, ned, load,
2. Aim, name, same, blame, flame, shame, came, lame, brim, swim, flim, rim, mim, sim, trim, glim,
3. Mine, thine, shine, fine, line, swine, brine, coin, lin, sin, gin, win, din, fin, inn, grin,
4. Lath, loathes, bath, baths, path, paths, mouth, mouths, math, hath, wrath, swath, garth, earth, dearth, mirth,

broad, sod, nod, clout, flout, show'd, glow'd, glu'd, screw'd, serv'd, nerv'd, swerv'd, err'd.
roam, foam, loam, gleam, groom, loom, boom, broom, em, sem, lem, trem, drem.
man, ran, dan, bran, ban, fan, can, men, len, den, fen, loan, moan.
birth, firth, oath, oaths, moth, doth, cloth, clothes, faith, death, Heth, Seth, mouth.

Exercises on pronunciation of consonants may be extended by the student personally, and mentally as well as vocally, will be found profitable. The exercises may, for the sake of further variety, be sung on *one tone*, and accompanied with the tonic and dominant chords of which that tone is the dominant note.

132. In a work like the present, the limited space at command makes it impossible to give many, or very extended examples of the songs and exercises that should now occupy the young singer's attention. Most of those already given were written to illustrate some special point—made to order,—as a shoemaker would say. Their chief value will therefore, in all likelihood, be educative, not artistic. The student who has come thus far cannot now do better than make the works of Handel, Schubert, Mozart, Mendelssohn, and others of similar calibre, his (musical) "daily bread." To the individual student, whatever the kind of voice, Handel's songs are in themselves almost a complete school of vocal training. Runs and shakes, trills and graces of every kind, long notes and divisions for sustained and skilful breathing, pieces dramatic, patriotic, pathetic, devotional, are all to be found in great plenty among the oratorios and operas of this grand old master,—than whom no one has shown greater skill in writing for the voice. As "worthy of all admiration," Schubert's songs possibly come next in order of merit. Following closely comes Mozart, that master of melody, whose best vocal writings are, however, to be found in his operas. A knowledge—even a very *imperfect* knowledge—of the Italian language will be found of great service by the student of vocalisation, the vowel sounds of which it is made up lie so finely, and adapt themselves so beautifully to the voice; moreover, Italian composers, in general, write so melodiously, that when once started, the singer is almost compelled to go on. For progressive vocal purposes, a study of Italian opera airs, and others in the same line, is strongly recommended, experience fully proving that nothing can be more beneficial.

133. Facility in reading music, or "singing at sight," as it is generally termed, can be attained only through close attention and long practice. Choral unions, church choirs, and musical societies in general, offer to the public, perhaps, the best opportunities for acquiring this elegant and useful accomplishment It may, however, be questioned if long-continued chorus-singing is altogether good for the individual voice, especially if said voice is intended for solo work. Such a course will undoubtedly develop power, but few would expect thereby to grow in refinement,—more particularly if the majority of the members have untrained voices. Where purity of tone and the highest musical expression are the chief aims, we would advocate the establishment of small, and, it may be, private musical parties, or "clubs," as they were at one period termed, for the rendering of a few out of the many beautiful glees and part-songs that have been written expressly for such, by many of our very best composers. A very slight examination of the catalogues of publishers, like Novello, Curwen, and others, will show that musical materials for miniature "Choral Unions" (which may vary in numbers from four to fifty) are in the highest degree varied and ample, and may be had at a price almost nominal. See an excellent selection of suitable four-part pieces, vol. iv., p. 178.

134. To the student who has accompanied us to this point we, with considerable regret, now say, that so far as the present course of training is concerned, explanation and illustration are ended. It would have been a great pleasure to insert in these pages, and as a finish to our present work, a thorough and systematically arranged assortment of "vocal gems," for the further development of sight-singing and voice-producing power; but the limitations of space make the carrying out of such an idea impossible. The best we can do in the circumstances is to give, as briefly as we can, some idea of the kind of music which we would recommend for (1) the single voice, the solitary student; (2) pieces suitable where two are working together, or where a small chorus of equal voices may be or has been formed; (3) three-part music, to be sung either by S. S. C. or S. C. B.; and (4) music (as above pointed out) suitable for a quartet, double quartet, or party of mixed voices. We adopt this course the more readily for the reasons—(1) that most of the pieces named can be had from Novello, Curwen, and other publishers, at very trifling cost; and (2) music in sheet-form is much more portable and accessible than when it is to be found only in large volumes.

135. Twelve songs for Soprano, Mezzo-soprano, or (in lower keys) Contraltos, in the order in which they should be studied. Published by Novello.—

1. "Come, Happy Spring" (*Caro Mio Ben*) . . . . *Giordani.*
2. "May Dew" . . . . *W. S. Bennett.*
3. "Hear Thou my Weeping." (*Laschia ch'io pianga*) . *Handel.*
4. "My Mother bids me Bind my Hair" . . . . *Haydn.*
5. "O Sunny Beam" . . . *Schumann.*
6. "Who is Sylvia?" . . . *Schubert.*
7. "To Chloe in Sickness" . . *W. S. Bennett.*
8. "Slumber Song" . . . *Mendelssohn.*
9. "The Mermaid's Song" . . *Haydn.*
10. "Say ye who Borrow" (*Voi che sa pete*) . . . . . *Mozart.*
11. "The First Violet" . . . *Mendelssohn.*
12. "Rose Softly Blooming" . . *Spohr.*

Voices deepening down into the contralto should study, in addition, such songs as—

"O Rest in the Lord" . . *Mendelssohn.*
"The Lord is mindful of His own" ,,
"He was Despised," and other airs for Contralto in the "Messiah" . . *Handel.*

"Serenade," "Ave Maria," "Adieu," "Angel of Beauty," "Margaret at the Spinning-Wheel," and many others by Schubert, and as published in cheap form, and for deep voices, by Augener & Co., London.

136. By way of initiation into the study of songs, the young tenor singer could hardly do better than begin with the well-worn but standard pieces by Balfe, Wallace, Bishop, Reichardt, and others,—all of them composers who really knew how to write for the voice. To mention but a few of these pieces, such as "You'll remember me," "There is a flower that bloometh," "Come into the garden, Maud," "Good-bye. Sweetheart," "Home of my heart," (from "Lurline,"

Wallace), "My pretty Jane," "The Death of Nelson," "Love's request," "Thou art so near and yet so far," "Let me like a soldier fall," "Tom Bowling," &c., &c., is to name songs that have been a source of fame and fortune to many a high-class vocalist. These should be followed, under the guidance of a teacher, by a course in the classics, to be found in the oratorios and cantatas of Handel, Haydn, Mendelssohn, and writers of more recent date. To sing effectively such a song as "Love in her eyes sits playing" (Acis and Galatea), implies training of the very highest order; and the same may be said of the tenor music in the "Messiah," and the song "Adelaide" by Beethoven. Modern opera makes great demands on voices of every class, but most of all, we think, upon the leading tenor. To carry through the title rôle in such operas as "Tannhäuser," "Lohengrin," &c., with pleasure to the hearer and credit to the performer, requires great original gifts, matured powers, and ripened experience. Modern operatic music should therefore come (if it come at all) last in the singer's course of training, when voice-production, vocal-declamation, tone-colour, and dramatic resource are ready for their highest development.

To the baritone or bass, nothing better could be recommended than the songs, sacred and secular, written for these voices by Handel; our opinion of which has already been given. To these should be added such pieces as "The Wanderer," and "Erlking," by Schubert; "The two Grenadiers" by Schumann; "Bedouin Love Song" by Pinsuti (one of the best of modern song writers), and some of the best *lieder* by Abt, Franz, &c. These will furnish a start; and growing skill and experience will soon supply a further directory.

Two-Part Music.

A collection of such, complete for all practical purposes, is to be found in the "Books of School Songs," published by Novello at 9d. each. Each book contains from four to six pieces, carefully selected, well arranged, and beautifully printed with pianoforte accompaniments, and sol-fa underneath the staff notation voice parts. As an example of what may be expected we here give the contents of Book XXXIII.—

"By Babylon's Waters" . . *H. Smart.*	"O Lovely Peace" . . . *Handel.*
"The Lord is my Shepherd" . *H. Smart.*	"Eye hath not seen" . . . *M. B. Foster.*
"Come, Ever-smiling Liberty" . *Handel.*	

Three-Part Music.

Of this Novello also publishes a rare collection; but in this department, J. Curwen & Sons are well to the front. Some three-part arrangements of standard English Glees, lately published by Curwen, are particularly happy and eminently singable. To mention but a few—

"Blow, blow, thou Winter Wind". *Stevens.*	"Awake, Æolian Lyre" . . . *Danby.*
"Here in Cool Grot" . . . *Mornington.*	"Fisherman's Good-Night" . . *Bishop.*
"Once upon my Cheek" . . *Callcott.*	"Hail, Smiling Morn" . . . *Spofforth.*

will give the student some idea of the music at command, in either sol-fa or ordinary notation at from one penny to twopence per copy. Of original three-part music the best pieces are perhaps those written for S. S. C. by the late Henry Smart, a gentleman who knew how to write for the voice, possibly better than any other modern composer.

Music of Four or more Parts.

Choral Societies, while of great use in disseminating a knowledge of oratorio and the higher forms of the cantata, do not always (as hinted above, par. 133) tend to improve the tone-quality of the individual singer. Sight-singing is certainly greatly advanced by taking part in public work; but, where vocal development is the chief end in view, more faith may, as a rule, be placed in the glee party or well-trained church choir. There are some Choral Unions where the conductor is careful to admit only trained singers, in which, consequently, the very best choral effects can be obtained without over-exertion; but these are exceptions to the general rule, which admits to membership all and sundry, and allows voice cultivation to take care of itself. Long ago, when instruments and instrumentalists were not so plentiful as they now are, sight-singing was so cultivated in England, that, when visiting friends, ladies and gentlemen were expected to take their own proper part in glees and madrigals; even, according to reliable testimony, to taking that part in pieces previously unknown. Could not this delightful manner of spending a social evening be revived, and, where begun, greatly extended? Than such a custom, and for such a purpose, surely nothing could be named which would at once prove more entertaining, improving, refining, and intellectual. Study, say we as a last word, old English glees, madrigals, and anthems, and sing them at your own firesides.

THE VIOLIN.

(CONTINUED.)

By W. DALY.

SECTION VI.

SCALES, ADVANCED EXERCISES, &c.

Just as all music is based upon the scale, so also the scale is the foundation of the executant's art, be his instrument what it may. Singer, violinist, or pianist, or player upon any instrument whatsoever, there is one common road to mastery for them all, and that is scale-practice. In including the following set of three octave scales in this course of study, it is hoped that the student will not be tempted to consider them merely as representing one stage in his work, to be mastered and left behind. They are intended rather to supplement each one of the more advanced exercises, those rising beyond the *third position*, and it will be a good thing if the student devotes the first quarter of an hour, or twenty minutes, of every practice-time to these scales; and it will be also a most useful plan for the student to preface every exercise he may practise with the scale of the particular key in which the exercise may be set. The scales should be bowed first of all with whole bows, rather slow, to each note, and then as marked.

Major and Minor Scales.

C Major.

C Minor (Melodic).

C Minor (Harmonic).

G Major.

G Minor (Melodic).

G Minor (Harmonic).

D Major.

D Minor (Melodic).

D Minor (Harmonic).

A Major.

A Minor (Melodic).

A Minor (Harmonic).

E Major.

E Minor (Melodic).

E Minor (Harmonic).

B Major.

B Minor (Melodic).

B Minor (Harmonic).

F♯ Major.

F♯ Minor (Melodic).

F♯ Minor (Harmonic).

C♯ Major.

C♯ Minor (Melodic).

C♯ Minor (Harmonic).

D♭ Major.

D♭ Minor (Melodic).

D♭ Minor (Harmonic).

A♭ Major.

A♭ Minor (Melodic).

A♭ Minor (Harmonic).

E♭ Major.

E♭ Minor (Melodic).

E♭ Minor (Harmonic).

B♭ Major.

B♭ Minor (Melodic).

B♭ Minor (Harmonic).

F Major.

F Minor (Melodic).

F Minor (Harmonic).

C♭ Major.

G♭ Major.

Chromatic Scale.

* It will be profitable to practise these scales with the different bowings given above.

The chromatic scale should be practised, first in single bowed notes (as marked), then successively in slurred two-note groups, four-note groups, whole bar groups, two-bar groups, and three-bar groups. Finally, the whole scale should be played in one bow.

The following exercises do not call for any special remark or explanation. In violin-playing parlance they take the student "all over the finger-board," and it is for this very reason that they are inserted here. These exercises are difficult, and that system of mastering an exercise bit by bit, which has already been recommended more than once in the course of this work, is specially applicable to their case; scale-practice, also, which teaches the position of every note on the finger-board, and further habituates the ear to the sound of true intervals, will likewise prove an invaluable aid towards the mastery of these, the last exercises which will be given in this Violin "Method."

f 1st position.
8va
5th pos. 1st pos.
8va
6th position.
1st position.
4th position.
3d position.
1st position.

3d position.
6th position.
3d position.
1st pos.
decresc.
p
1st position.
cresc.
f
4th position.
3d position.
Allegro assai.
CAMPAGNOLI.

8va.....
f

Andantino con espressione.
cres.
CAMPAGNOLI.
f
cres.
f

* "Pause" and Cadenza *ad lib.*

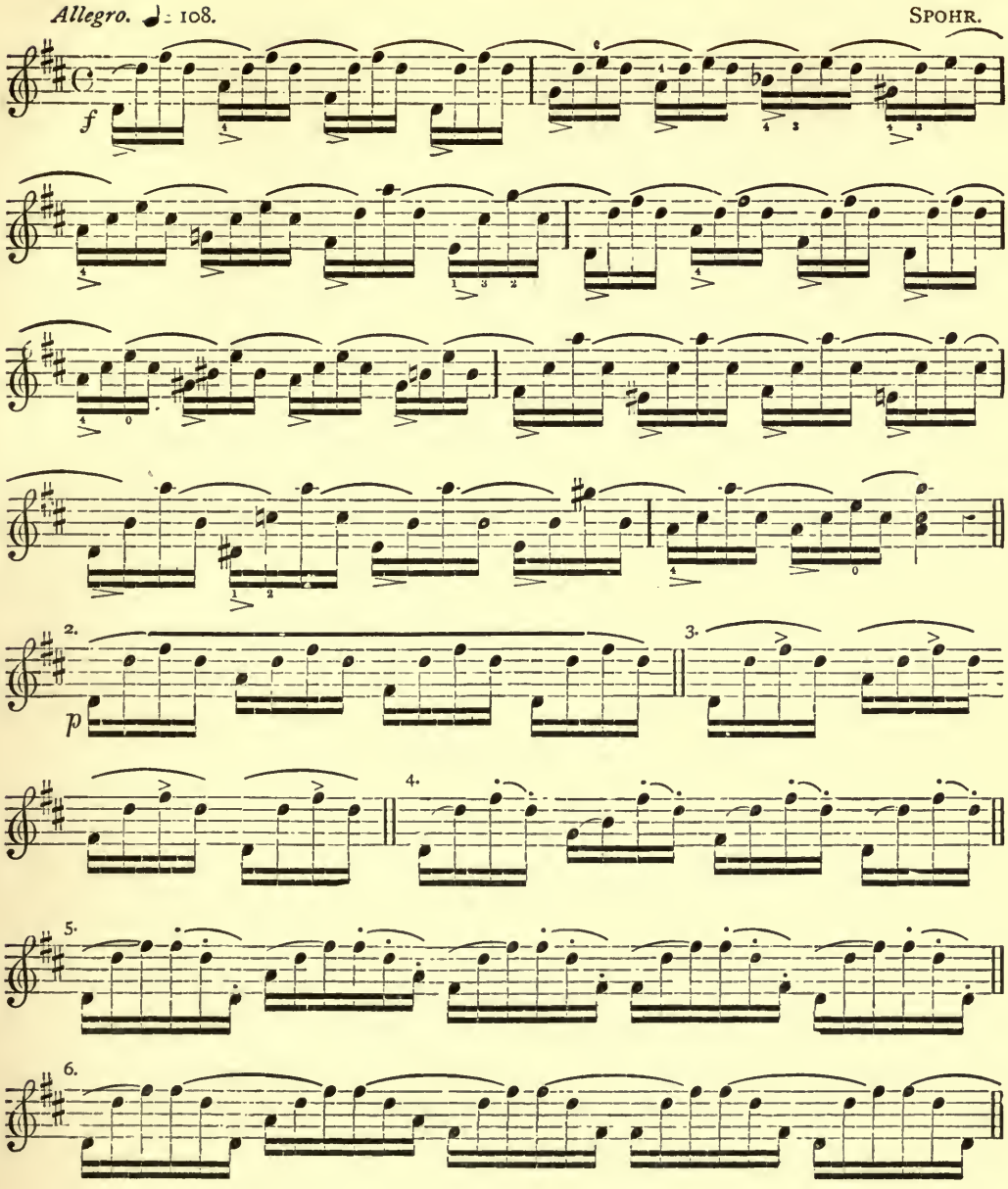
8va
cres.
f
decres.
p

CAMPAGNOLI.
Allegro con fuoco.
8va
8va
8va
8va
8va
8va
8va
8va

8va
8va
8va
8va
8va
8va
8va
8va
8va

Arpeggi.

When the notes of a chord, instead of being performed simultaneously, are taken in some regular order of succession, we have the musical device known as an *Arpeggio.* The following exercise consists of *Arpeggi* on three strings, and appended to it are examples of some of the different ways in which it may be bowed. The great point in *Arpeggio*-playing is absolute smoothness and equality of tone, and this, once the stopping has been mastered, depends entirely upon the management of the bow, its correct elevation as demanded by the transition from one string to another, and its due apportionment to each note.



Harmonics.

Some information has already been given regarding the nature and ordinary uses of *Harmonics*, There are, however, a number of compositions for the violin, designed principally as show-pieces, in which *Harmonics* are much more extensively employed than in the general run of music. One of the most familiar methods of employing *Harmonics* in compositions of this kind is to use them for an entire melody, the clear, bell-like tones producing a great effect; and while this style of playing scarcely comes within the scope of the present course, the following example of a melody in *Harmonics* will doubtless be interesting to all students of the violin :—

8va.
Andante.
ACTUAL SOUND.
HARMONIC NOTES.
III. Pos.
8va.
FINE.
8va.
8va.

Here the writer's task must perforce draw to an end. Designed primarily for the use of those desirous of self-instruction, the course of study laid down in these pages, if rightly followed out, should furnish abundant employment for a number of years; but in finishing his work the writer would like to offer the student some further advice of a general kind, which, while thoroughly applicable to the course of study indicated in the preceding pages, may also serve for guidance in later years, when, with the same interest in music as ever, the inclination or opportunities for systematic study may have become much diminished.

Firstly, as regards *technique*. With violin-playing, as with every imaginable form of art-work, there are no limits to study and endeavour: to repeat the already quoted remark of Schumann's—"Of learning there is no end:" the greatest virtuoso in the world has still his own difficulties and limitations with which he must unceasingly contend; and De Beriot, one of the great violinists of the last generation, has been heard to say, "If I could only play a scale in tune!" Now, though some may contend that this view of the illimitable nature of music study, if, indeed, really an unexaggerated one, belongs to circumstances wholly beyond the sphere of any who are likely to make use of this book, still, in the abstract, the view is perfectly correct, and the principle holds good in all cases: there is neither finality nor certainty in art-work: the playing of the greatest genius constantly fluctuates: it is impossible for him to continue at one unbroken level of excellence; and, at its best, his work must be always far from perfect. At a first thought all this may seem very discouraging, but in reality its effect should be quite the reverse; for what has been said only proves that those difficulties which harass the student are by no means peculiar to himself, but, in varying degrees and guises, are common to the whole race of violinists, professional and amateur.

"Of learning there is no end;" but circumstances very often induce, or compel—as the case may be—the student to put a period to his time of systematic study, and more especially in the case of amateurs, whose material interests naturally cannot be subordinated to an artistic bias. This brings us to one of the greatest difficulties with which the student has to reckon: he may leave off regular study whenever he pleases, but if he imagines that he is going to retain the knowledge and proficiency he may have already gained, without further exertion, he is making a great mistake. A violinist's *technique* is a very perishable thing, and it will be quite impossible for the *ci-devant* student to preserve such knowledge as he may already have acquired without a certain amount of regular practice. The actual amount of practice need not be very great: the essential thing is that it should be *regular*. Experience will convince the student of the utter hopelessness of keeping up his playing without practice, better than words.

Continuing still upon the subject of *technique*, one of the most valuable lessons it is possible for any one to have is the intelligent study of a good model. In these days of enterprise and rapid travelling, there are few towns which one or two touring concert-parties do not visit during the year; and there are very few of these combinations which do not number among their members a more or less distinguished violinist, from whose performance the student may well derive many profitable hints. It must, however, be clearly understood that the writer does not

recommend the copying of every peculiarity in every great violinist's method; indeed, mere "copying" is rather to be deprecated, and the characteristic peculiarities of even the greatest violinists are much better let alone altogether. What is really wanted is *intelligent*, discriminating study of what is best in the model, not what is most remarkable.

Finally, there are two other points to be mentioned.

1. *The secret of success in violin-playing lies in constant revision of the earlier stages of study;* by this means *technique* is kept strong at all points. A man may be able to play an immense number of notes, but it will be none the less profitable for him to turn back to the earliest stages of his work, and, for example, take thought as to whether he still holds his violin or bow as he ought. Very simple exercises, again, give the student a rare opportunity for endeavouring to improve the quality of his tone, inasmuch as in them he is free to concentrate all his attention on the one subject alone.

2. The whole artistic development of the student depends to a very great extent on his choice of music. He is perfectly free to choose between good music and bad; but while his sympathies should embrace all schools of music (for the man who pins his faith to one master or school to the belittling of all others is a poor creature), still his first thought should be for that which is *best;* and while speaking of music, no better advice could be given to any student of the violin, as a student, than to make Kreutzer's "Etudes" his constant companion, and, both as violin-player and musician at large, to set foremost among all his music the works of John Sebastian Bach.

THE ORGAN.

By J. S. ANDERSON, Mus. B., Oxon.

The Major and Minor Scales (*continued*).

ARRANGED FOR PEDAL, WITH SHORT PRELUDIAL STUDIES IN EVERY KEY.
FOR MANUAL AND PEDAL COMBINED.

Exercise 15.—D ♭Major.

MAJOR AND MINOR SCALES (*continued.*)

EXERCISE 16.—C♯ MINOR.

Grave.

Gt. Diaps. 16 & 8 ft.

EXERCISE 17.—A♭ MAJOR.

Sw. 8 ft.

Soft 16 ft. (Sw. cpd.)

MAJOR AND MINOR SCALES (*continued*).

EXERCISE 18.—G♯ MINOR.

MAJOR AND MINOR SCALES (*continued*).

EXERCISE 19.—E♭ MAJOR.

MAJOR AND MINOR SCALES (*continued*).

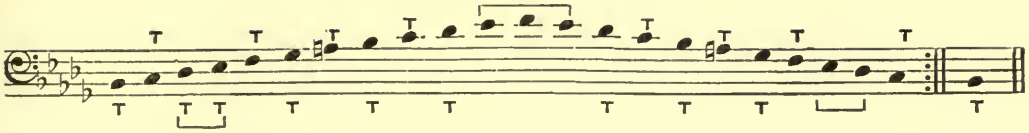
EXERCISE 20.—E♭ MINOR.

MAJOR AND MINOR SCALES (*continued*).

EXERCISE 21.—B♭ MAJOR.

MAJOR AND MINOR SCALES (*continued*).

EXERCISE 22.—B♭ MINOR.



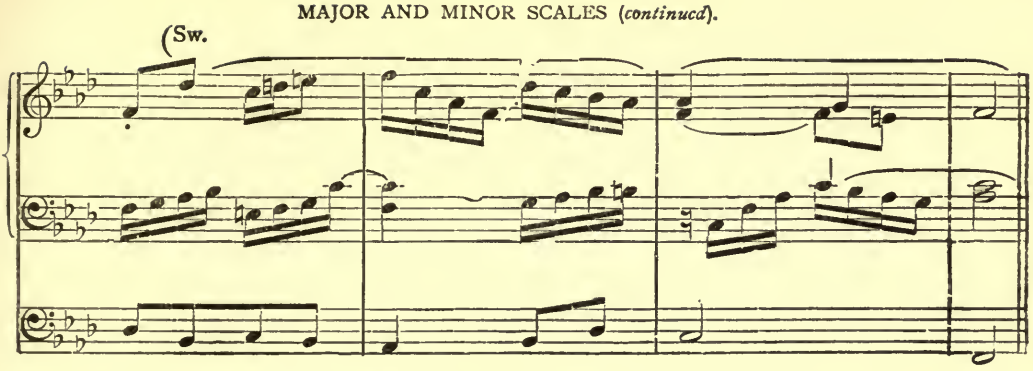
Grave.

EXERCISE 23.—F MAJOR.

MAJOR AND MINOR SCALES (*continued*).

EXERCISE 24.—F MINOR.

MAJOR AND MINOR SCALES (*continued*).



The student must now be left to the course of study which is further planned out for him by his teacher. He will find that the works of the great masters—Bach, Handel, Mendelssohn—form a storehouse of musical beauty and grandeur, which will reveal itself with ever increasing fulness the longer these works are studied. It is here that the true organist will find his reward.

THE USE OF THE ORGAN IN CHURCH MUSIC

So far our efforts have been directed towards acquiring a knowledge of the instrument, and laying a good foundation, by building on which the student may become a proficient organ-player. A few additional remarks will not be out of place on the use of the organ in accompaniment, more particularly with reference to the ordinary services of the Church.

The giving out of the psalm or hymn tune may be considered first. This may be done in various ways—

(*a*) By playing the four part harmony on one keyboard without pedal.

(*b*) The same, but with the addition of the pedal for the bass part.

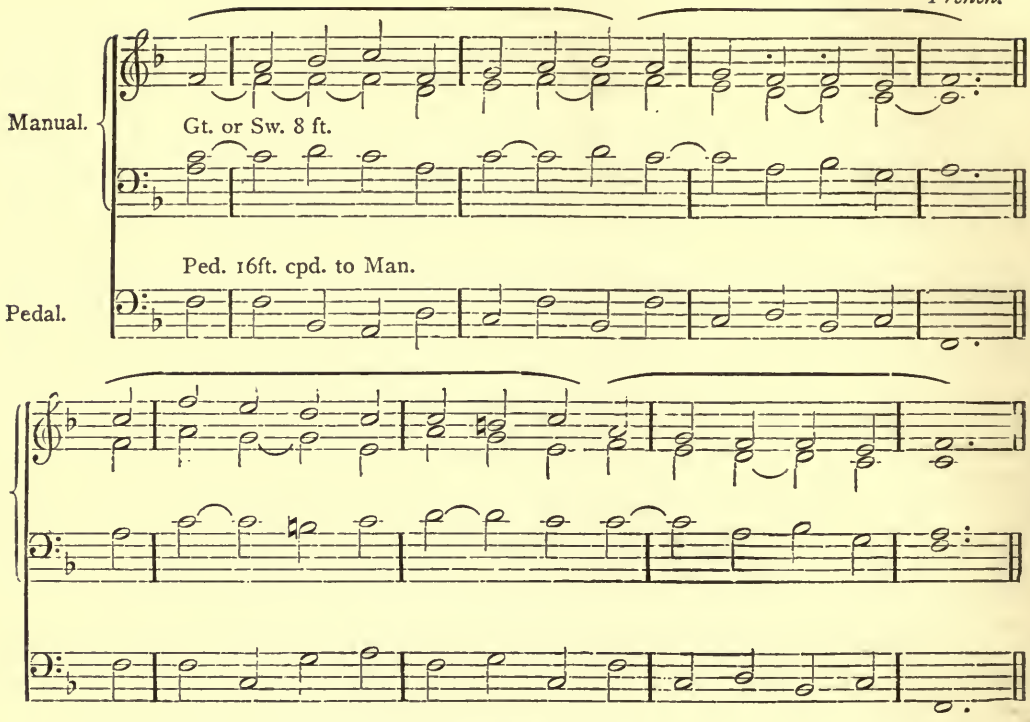
(*c*) By giving out the melody on a solo stop.

The last is the only one of these methods with which, at this stage, the student is likely to have any difficulty; but, for the sake of clearness, the tune *French* is here printed out as it would be played in each of the three ways:—

EXAMPLE 1.

EXAMPLE 2.

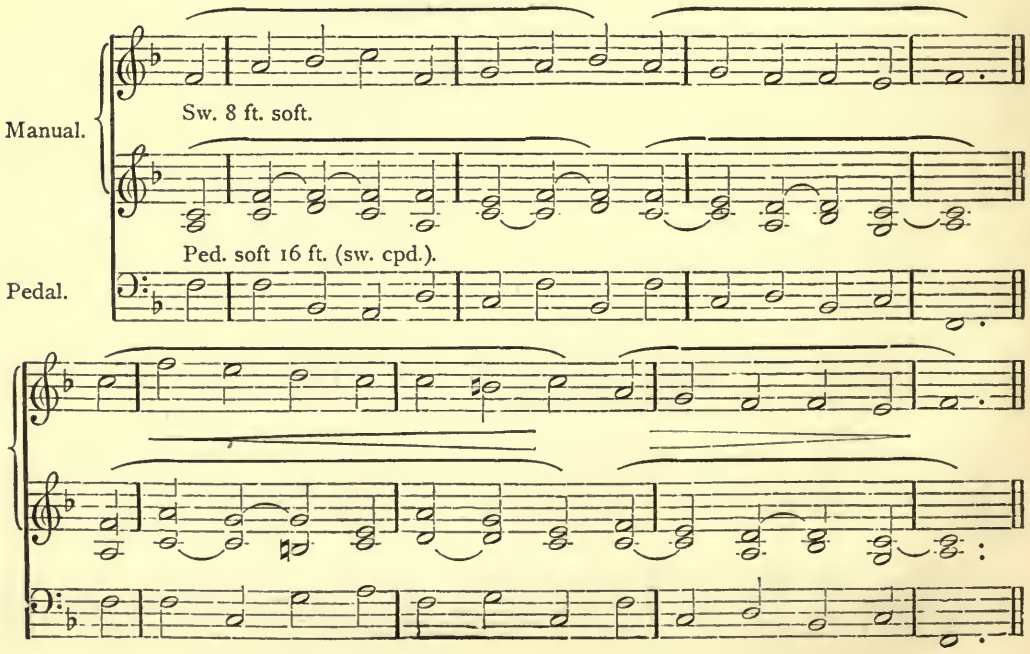
French.



EXAMPLE 3.

Gt. 8 ft. solo stop (sw. cpd.).

French.



Any solo stop may be used for the melody—the Gt. Organ Stop Diap., or Clarabella, accompanied on Sw. or Ch.—Gt. Organ Open Diap. in the tenor octave (playing the melody an octave lower)—the Sw. Oboe or Horn, accompanied on Ch. or soft Gt.—the Ch. Clarinet or Flutes, accompanied on Sw.—all form combinations which will be suitable. It will be seen that, in playing from the ordinary vocal score when the melody is assigned to a solo stop, the left hand plays the alto and tenor parts, and the pedal the bass. This involves reading the left hand part from different staves. Where this is found to be a difficulty it will be best overcome by practising the left hand and pedal parts together.

These different ways of playing a tune may be combined, as by giving the first section as in Example 1, adding the pedal later, or by playing part as a solo, and the rest in harmony. The good taste of the performer should at all times be exercised; and whichever way may be used it should be remembered that the tune ought to be distinctly rendered, and the pace adopted should be as nearly as possible that at which it is expected to be sung. In the case of a long tune it is frequently advisable to play over only four or even two lines. When the tune is a well-known one to a familiar hymn, this is all that is necessary. It is well when a tune is abbreviated in this way, however, to make it end with a cadence on the keynote, so as to facilitate the start in singing.

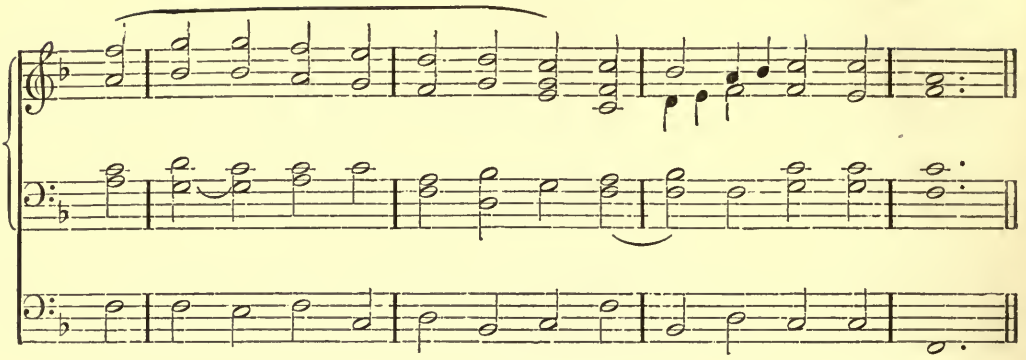
It should be noted that in Example 1 tied notes are introduced which do not come in the vocal parts. It is admissible, and is indeed recommended, that this should be done when repeated notes are used in inner parts; but it will be best to play the melody exactly as written, and in the case of repeated notes, of making these even slightly detached, so as to ensure distinctness. It should also be noted that it is frequently necessary to take three parts in the right hand when the interval between the tenor and the bass is greater than an octave.

In accompanying the voices any part may be emphasised by a suitable arrangement of the stops, *e.g.*, the *tenor* played by the left hand on Gt. Organ Diaps. treble and alto on Sw. with pedal coupled—the *bass*, by adding pedal stops if these are available, or by coupling to Gt. Organ stops while the other parts are played on a softer combination on another manual. To help the *alto* is somewhat more difficult; as if it is given to the right hand on a solo stop, the treble will have to be omitted, or if played by the left hand the right hand cannot well play both treble and tenor. Perhaps the best way is to play the alto part an octave higher, thus inverting the harmony and making the treble for the time being into a second part. To do this correctly requires some knowledge of harmony to make the parts go rightly, but the player should have little difficulty if he remembers, that two *fourths* between the treble and alto will become consecutive *fifths* when the alto is transposed, and care is necessary when a progression of this kind is found.

Some filling up of the chords is also advisable when the harmony is widespread, or when special fulness of tone is desired in accompanying. The tune *Farrant* is here given with the transposed alto part:—

EXAMPLE 4.

EXAMPLE 4 (*continued*).



These ways of accompanying are specially useful in strengthening a vocal part which may happen to be weak, as the voices will gain confidence by hearing their own part played out more prominently. In the case of singing out of tune, also, it will generally be found that the offending part can be brought right by this means; and it should be kept in mind, that a judicious organist will always be on the alert to help and sustain, without overpowering, the voices he has to accompany.

Phrasing must be carefully noticed. The skilful player will make his phrasing coincide with the phrasing of the voices. This can only be satisfactorily managed if a mutual understanding between singers and organist be established by careful and painstaking rehearsal. The choir should be trained to phrase and take breath exactly together, and only at stops, so that the sense and punctuation of the words must always determine what will be the proper phrasing.

If the choir or congregation show a tendency towards dragging the time, the best remedy will be to play staccato until the voices come back to the correct time. The melody played an octave higher (in octaves) will also be found a useful way of steadying the time. It should be kept in mind that many influences may combine to produce this distressing fault of dragging—the state of the weather, the size of the congregation, the fact that the church has not been properly aired, and that the atmosphere is bad; even the kind of tune which is being sung—so that while an organist will do all he can to preserve a strict tempo with his choir-singers, he will find that, under many circumstances, and especially with large congregations, the fault will be almost ineradicable.

When there is no choir-master, and the singers have no visible beat to guide them, a difficulty is sometimes found in getting a good start. This will be best effected by playing the pedal note a beat in advance of the entry of the voices, so that all may get well away together. This should only be necessary for the opening verse of a hymn or chant, and the pause between the verses should be made as nearly as possible of uniform length.

A high bass part may frequently, with good effect, be played an octave lower on the pedal, or the progression from dominant to tonic, in a cadence, made to a low instead of a high note.

This gives greater weight to the bass, but when this is done, the note at the proper pitch had better be included in the left hand chord, and it should be kept in mind that the good effect will be completely lost if the practice is made of *invariably* playing the bass part an octave lower. Care should be taken that no awkward progressions are made in the pedal part which would not be made admissible in good part writing.

The total cessation of 16 feet pedal tone is at times advisable. The heavy tone of a 16 feet pedal open diap. comes in with double effect after a verse on Ch. or Sw. without pedal. The sense of the words being sung should be the guide as to when this may most effectively be done.

A new melody, made up from the inner parts of the tune, may be taken as the upper part, in the manner of Example 4, the tenor being borrowed from, as well as the alto, in order to give melodic interest. Free counterpoints may also be improvised in any of the parts, provided the harmony be unaltered. It is of course inadmissible to introduce anything into these which would interfere with the vocal parts as sung.

Examples of these are given below.

EXAMPLE 5.

French.

EXAMPLE 6.

French.

EXAMPLE 6 (*continued*).

It should be understood that these latter methods of accompanying a tune should be used with great discretion, and only as giving contrast and variety where that is necessary to the four part harmony; and it may further be strongly impressed upon the organ student that a familiar knowledge of harmony and counterpoint is indispensable to every organist who wishes to become a good accompanist.

THE MILITARY BAND.

By F. LAUBACH.

The military band, by which we are to understand a combination consisting solely of wind and percussion instruments, is now sufficiently familiar to the musical public. In the general acceptation of the term, it may indeed be described as the most "popular" musical institution in the country. It has become almost a necessary adjunct to our public gardens, our Exhibitions, and our seaside resorts; and there are scores of "functions" and passing "shows" which would be robbed of half their attraction were it not for the engagement of the military band. The principal military bands, strictly so called, are those of His Majesty's Guards, of the Royal Artillery, of the Royal Engineers, and of the Royal Military School of Music at Kneller Hall. Kneller Hall (see article on "Musical Diplomas and Degrees") may be described as the *fons et origo* of the military band, for it is here that young men are trained as players and bandmasters for the British Army bands.

The stirring results produced by a band of drums, which one may hear any day in the streets of a German city, or of a fanfare of bugles or trumpets, more often heard in France, or perhaps a band of Scottish pipers, are hardly deserving of the title "military" or "martial" music. With such bands, and with others often misnamed "military," we have, however, nothing to do. Although bands of wind instruments were known as long ago as the Middle Ages, in the form of town bands, it is to the rise of standing armies that we undoubtedly owe our military bands. And it is to describe these orchestras of wind instruments, which are attached to, and fostered by, the regiments of the army in nearly all civilised countries, that we now address ourselves.

Military bands in the seventeenth century were of the most meagre description. Charles II. had in connection with his Guards a band of twelve "hautboys." Of course we understand that they were of three or four sizes to form a "choir." In France, Louis XIV.'s military music consisted of hautbois and drums. Sometimes bands included two or three zinks or kornetts and trombones and drums. The eighteenth century witnessed a slight improvement. We find music arranged for two oboes, two trumpets, two or four horns, and two bassoons, with two clarinets sometimes. The Guard's band in 1783 was composed of two oboes, two clarinets, two horns, and two bassoons. This combination, which received the title of "Harmonie," was a very favourite one with composers; and such bands were much employed on the continent till about fifty years ago.

At the beginning of the nineteenth century, then, we had at best a combination of a few five, six, or seven-keyed clarinets, oboes, natural trumpets, horns, bassoons, a serpent and drums; and though the variety or selection reads well on paper, still when we look at the mechanism of the wood-wind instruments of that time in our museums, and consider the imperfect scale of the brass instruments, we can quite understand the acclamation with which the introduction of a complete family of keyed instruments was received. This instrument, which in this country was called the keyed bugle, or Kent bugle, in compliment to the son of George III., the Duke of Kent and father of Queen Victoria, who, as Commander-in-Chief, encouraged its introduction into our army about the year 1810, soon became the mainstay of our bands. As its name implies, it was of the bugle model, that is, with a gradually widening or conical bore, and was made in several sizes, its bass form having the separate name of ophicleide. Though this was the first successful attempt at improving the brass family, other experiments had been

going on for some time. In 1780, we had the German invention of slides to the trumpet, which was, however, soon abandoned, except, strange to say, in this country, where they are still made, and, to some extent, used in our orchestras. In 1801, we already had keys (two) applied to the trumpet also, with the view of completing the scale. The idea of the valve, though not as we understand it now, has really to be credited to Clagget, an Englishman, who applied it to the horn. Blühmel about 1813 first conceived the idea of lengthening the tube by means of valves, of which he applied two; and Müller of Mayence added the third about 1830. Wilhelm Wieprecht, a Saxon, had also applied valves of his own design to the instrument of his invention, the bass tuba; but it was reserved to Sax, the son of an instrument-maker in Brussels, to apply this invention to such good purpose as to immediately secure its adoption universally. We may say, in one word, that this invention, namely, the valve in brass instruments, has done more to popularise music among the masses than any invention which had ever preceded it. Sax applied the valves to instruments of the bugle family which he named Saxhorns, and less successfully to instruments of the trumpet family which he named Saxo-trombas. These latter are now seldom met with. The Saxhorn, though by no means a perfect instrument, has so many merits that its introduction gave an enormous stimulus to the formation of bands: it is easy to learn and easy to play.

The following illustration gives a good indication of the arrangement for bands of a century ago It is the commencement of the March of the Scottish Archers:—

If, to the mention of the Saxhorns we add the Saxophones (another invention of the same man), we find that we have all the instruments of the military band before us, and can now proceed to examine them in detail.

The following is a list of instruments, according to their classes, which we usually find employed; but it should be noted that there are no arbitrary rules as to instrumentation; and we therefore may in some bands find certain instruments omitted, and others substituted for them, according to the preferences of the bandmaster, or other circumstances.

Piccolo, Flute	Flutes	Wood
E♭ Clarinet, B♭ „, E♭ Alto Clarinet, B♭ Bass „	Single Reed	Wood
B♭ Saxophone Soprano, E♭ „ Alto, B♭ „ Tenor, E♭ „ Baritone	Single Reed	Brass
Oboe, Bassoon	Double Reed	Wood
Cornet, Saxhorn (Alto), Baritone, Euphonium, E♭ Bass (Bombardon), BB♭ „	Bugles or Saxhorns	Brass
French Horns	Horns	Brass
Trumpets, Trombones	Trumpets	Brass
Side Drum, Bass Drum, Cymbals, Triangle	Percussion	Percussion

We next give the specification of military bands of thirty, forty, or fifty performers, as they are generally to be found at the present day; but we have again to remind the reader that it may not be possible to find two bands with quite the same instrumentation.

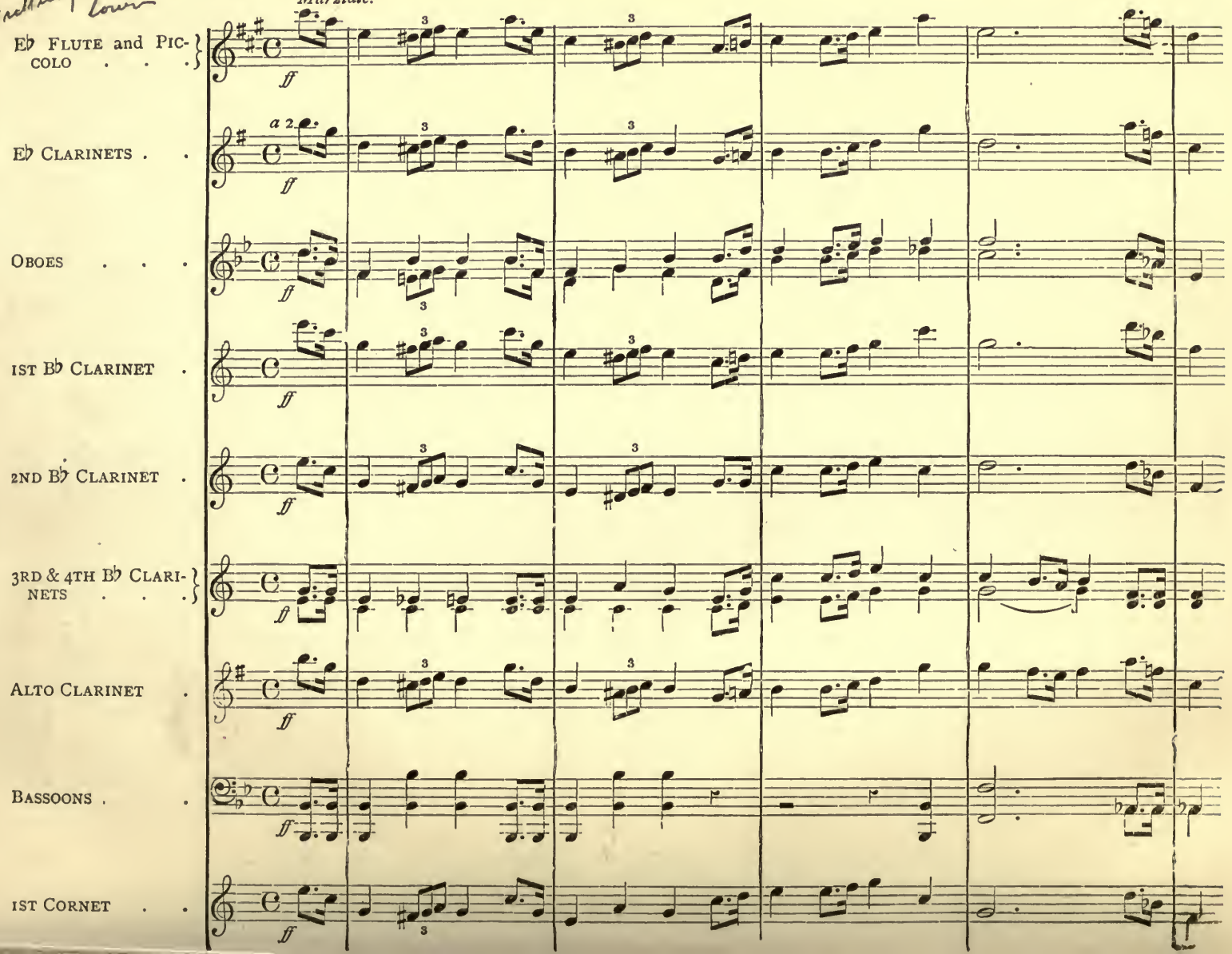
Instruments.	Band of 30.	Band of 40.	Band of 50.
Piccolo, Flute	1	1	1
E♭ Clarinet 1st	1	1	1
„ 2nd	—	—	1
B♭ Clarinet 1st	4	5	7
„ 2nd	2	3	4
„ 3rd	2	2	3
Alto „ sometimes Saxophone	—	1	2
Bass „ „	—	—	2
Oboe	1	2	2
Bassoon	1	2	2
B♭ Cornet 1st	2	2	3
„ 2nd	1	2	2
Trumpets	2	2	2
Horns	4	4	4
Trombones	3	3	3
Baritone	1	2	2
Euphonium	1	1	1
Bombardon in E♭* sometimes a string bass	1	2*	2*
„ in BB♭* sometimes a string bass	1	1	2*
Side Drum	1	1	1
Bass Drum	1	1	1
Cymbals	—	1	1

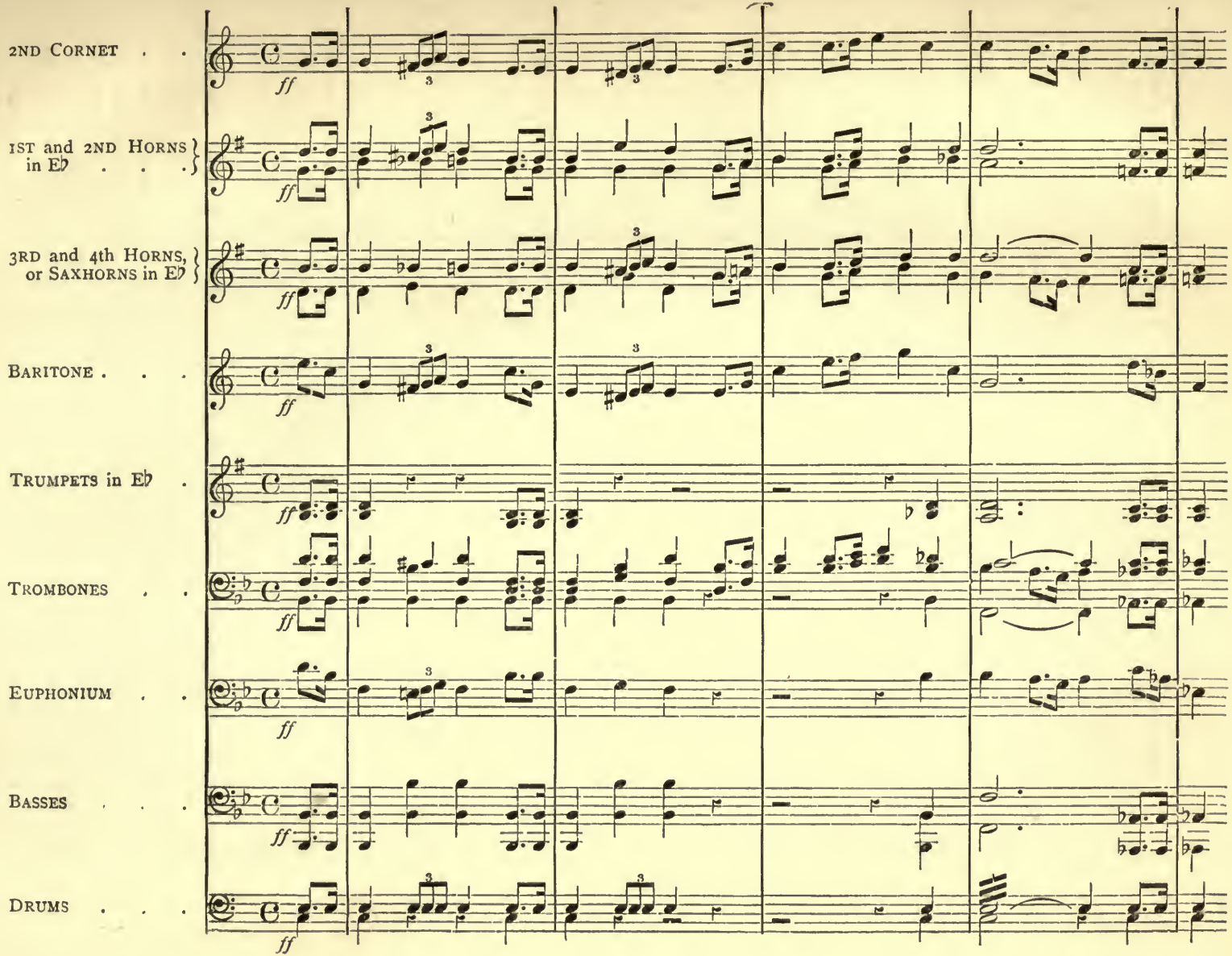
as
Db medium 1/2 Tone Lower

MENDELSSOHN, from Op. 22.

Arranged for British Military Band by F. LAUBACH.

Marziale.




2ND CORNET
1ST and 2ND HORNS in E♭
3RD and 4th HORNS, or SAXHORNS in E♭
BARITONE
TRUMPETS in E♭
TROMBONES
EUPHONIUM
BASSES
DRUMS
ff

It is interesting to observe that, in a string orchestra, the number of wind instruments never varies, by which we mean that the parts are not duplicated, and any increase in the number of players goes almost exclusively to the strings; whereas, in an orchestra of wind instruments, an increase in number is spread more generally over the band.

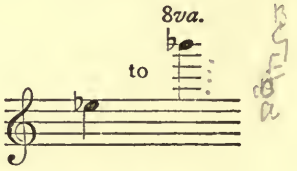
WOOD WIND INSTRUMENTS.

FLUTE AND PICCOLO.

EIGHT-KEYED FLUTE.

Of Flute and Piccolo we either have one, two, or three players in the band. When there is only one player, he has either to play piccolo or flute, according as the parts are of more importance. When there are two players, we can either have two flutes, or flute and piccolo; when there are three players, one plays piccolo and the other two are, of course, flautists.

The piccolo is the highest-pitched instrument in the band. With an actual compass extending from



the notation is an octave and a semitone lower, thus—

Sounds D♭

From this it will be seen that the pitch of the instrument is half a tone, as well as an octave, above concert pitch. On account of its lowest note being E♭, it is usually called the E♭ piccolo; but it is obvious that, since its C sounds D♭, D♭ piccolo or flute would be the more correct definition. The piccolo and flute used in the military band have been pitched in this key, in order to render the playing in flat keys easy. We can make this more readily understood by an example. Take the very ordinary key of E♭, concert pitch. We find then that the flautists are playing in the key of D, their natural scale. The old-system, six-keyed piccolo and flute * are those still generally employed in military bands, although the Böhm system is much used by those players who have other engagements than military ones, and who have found the Böhm system indispensable in their civil employment. Through this, there has arisen a strange anomaly. One of the greatest advantages of the Böhm system of fingering is the equal facility with which all keys, extreme sharp or flat, can be played; therefore it would be a simple matter, indeed, to play any ordinary military band music on a concert-piccolo or flute, as is done by some individual players who are adepts at transposition. But, on account of the music being

* The E♭ flute is an octave lower in pitch than the piccolo, and sometimes has two extra semitones below,—D♭ and C, like the orchestral flute.

published to suit the old flute, many of the players in the best bands have had Böhm piccolos or flutes made in E♭ (or more correctly D♭). They thus play in four, three, or two sharps, instead of in one, two, or three flats respectively, which, on the Böhm system, is really of no consequence. The only effect of this is the expense of the upkeep of two instruments, without any corresponding advantage. The question of expense here referred to is no inconsiderable one, as the cost of a good Böhm piccolo, an instrument but little larger than a big penholder, may be from three to five times as great as the cost of a six-keyed one. It is to be hoped that, with the still further adoption of the Böhm system, the parts for flute and piccolo will some day be printed in concert pitch as those of oboe, bassoon and others are already.

The flute and piccolo usually play the melody, the tone of the flute adding a pleasant softness to the reedy tone of the clarinets. The piccolo, on account of its extreme brilliance, is not used quite so freely, being more employed to add distinctness to the melody in *forte* or *tutti* passages, just as we add a *principal* (4-foot) stop on the organ. Besides this use of the piccolo it is also very serviceable in solo work for variations, or in light, tripping dance measures, where the rapidity of execution in scales, arpeggios and shakes, and in what is termed double tongueing, make it a most ornamental superstructure. The lower notes of the piccolo are weak and not of much use. They would certainly not be heard in a forte passage. In transcriptions from orchestral music the flute and piccolo as a rule are assigned the parts which they play in the original score. Thus we find that the flute obbligato to the celebrated "Ranz des Vaches" movement, in the Overture to "William Tell," remains in the military band note for note the same as in the original score; and moreover, owing to the key being altered to suit the military instrumentation from E to F, we find the movement in question, which is in G concert pitch, transposed to A♭ in the military band arrangement with the E♭ flute part consequently in the key of G, the same as in the orchestral score. Occasionally we see military flute or piccolo parts rather fuller than the corresponding part in the orchestral score. We find the reason for this in the fact that the flute and piccolo have to help the first clarinet in rendering the more difficult and higher passages of the violin part. Besides the flute and piccolo in E♭, we find sometimes, parts written for flute and piccolo in F (more correctly E♭), and sometimes for the concert flute. These are necessary through the difficulty in playing in certain keys on instruments made on the old system.

THE CLARINETS.

THE E♭ CLARINET comes next in order in regard to pitch. It is a small-sized clarinet, considerably shorter than the B♭ clarinet, and is in all respects the same as its more important relative in fingering, compass and notation. In pitch, it is of course a perfect fourth higher than the B♭ clarinet. It is a rather more difficult instrument to manage than the B♭ clarinet, and requires much practice and study to attain a satisfactory tone. When not well played it is liable to be shrill, harsh, and out of tune. In the larger bands there are usually two E♭ clarinets; but there should really be no necessity for the second, as the lower notes that are generally given to it could just as well be played upon a B♭ clarinet, with a more pleasant quality of tone. The E♭ clarinet is best employed when supplementing the higher notes of the B♭ clarinet, and, in general, playing the upper or melody part in *forte* passages. We cannot advocate the use of the higher notes of the E♭ clarinet. On account of its piercing qualities anything above E should not be written for it, but left to the piccolo. We need quote only one example to show its true sphere of usefulness. The following passage from the Overture to "Zampa," by Herold, would be decidedly squeaky on the B♭ clarinet, whereas it lies well within the compass f the E♭ clarinet and piccolo, and is therefore always played by them.

Owing to the mouthpiece of the clarinet being held in the mouth, very rapid tongueing is difficult; it will therefore be of interest to the student to notice how the twelve quavers in the bar, as played by the violins, are reduced to eight for clarinets. The passage as played by violins is as follows :—

The first B♭ clarinets occupy, in the military band, a position analogous to that of the first violins in the string orchestra, the solo clarinet player in the former holding the corresponding honourable position to that of leader in the latter. We may carry the similarity further and say that, if either the one or the other is not well supported by several other good players at the same part, the band cannot claim to be a good one. Taking the part of the first violin as the first B♭ clarinet usually does, it can readily be imagined that there is a considerable demand made upon the executive capability of the player. When one runs over in imagination the overtures of Weber, Beethoven, Cherubini, the works of Wagner and many others, he cannot but be astounded at the mass of technical difficulties to be encountered by the first clarinet players, and perhaps we ought to add, astounded at the success with which we are accustomed

to hear them performed by our bands. Turning from the consideration of mere technical prestidigitation to the more artistic demands of refinement and grace, we find the clarinets again well equal to the task. Take, for example, the extreme delicacy required to do justice to one of the ever popular waltzes of Strauss or Gung'l. Here again we have reason to be satisfied with the reading given by the clarinets, notwithstanding considerable technical difficulties which have also to be overcome. It is gratifying to be able to say that, in these respects, this country holds its own very easily. Much attention is paid to the training of clarinettists; and in the matter of tone our countrymen seem to produce a quality which, for roundness and sweetness, is not to be excelled in any of the European countries. We have spoken of the instrument in more detail in another place, so we only give here two short extracts, one from Weber's overture to "Oberon," and one from Rossini's overture to the "Siege of Corinth," to shew the adaptation of violin passages to the clarinet.

The second clarinet part is often but little inferior in importance to that of the first clarinet. It is indeed usual to give to it the melody in unison or octaves with the firsts where admissible, or to assign it a subordinate melody or accompaniment. The third clarinet is more properly entrusted with accompaniment simply; though, when arranging for bands where there may not be a great number of clarinets, some arrangers give the accompaniment to the second clarinets to ensure its being played, and then entrust the lower melody or counter-melody to the third clarinets.

A fourth clarinet part is to be found in some scores. It is of course only an accompanying part; but, though the harmonies to be obtained from a combination of the lower register of these instruments are very fine, we cannot recommend a too great subdivision of parts, as it would only tend to weaken the more essential ones.

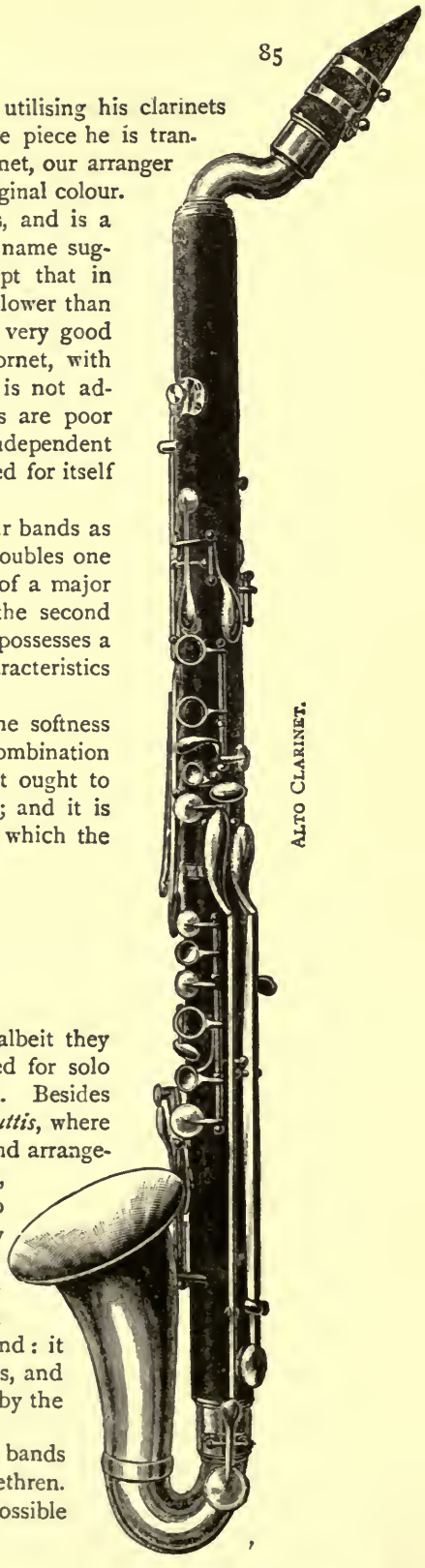
A rather more important part is that usually to be found under the heading of *ripieno* clarinet. This part—which ranks in importance between the solo or first clarinet and the second—is usually a strengthening part for *tuttis*, but may sometimes have little solo passages

entrusted to it. Let us imagine, for instance, that an arranger is utilising his clarinets in a certain subject as first and second violins and violas in the piece he is transcribing, then should a little phrase occur for the orchestral clarinet, our arranger still has his *ripieno* clarinet in hand to render the phrase with its original colour.

The alto clarinet in E♭ is to be found in most military bands, and is a useful addition to the other clarinets in accompaniment. As its name suggests, it is the same as the smaller clarinets in all respects, except that in pitch it is an octave lower than the E♭ clarinet, or a perfect fifth lower than the B♭ clarinet. It may also be used for solos or melodies with very good effect. It then covers very much the same ground as the B♭ cornet, with the additional advantage of a very large downward compass. It is not advisable to write for it any notes above its high E, as these notes are poor in quality. In nearly all the more recent publications there is an independent part written for alto clarinet, which fact shows that it has obtained for itself a sure footing in our military bands.

The bass clarinet, though just as frequently to be heard in our bands as the last mentioned, has as yet no individual existence. It merely doubles one or other of the bassoon parts, though it is lacking to the extent of a major third in the extreme low notes which are so often assigned to the second bassoon. It is an octave lower in pitch than the B♭ clarinet, and possesses a rich, full tone, which is of great value in a military band. Its characteristics have been more fully described in Vol. IV.

One of the chief charms of a good band is, no doubt, the fine softness of quality to be produced by the lower notes of the clarinets in combination in accompaniments, but even in a greater degree in melodies. It ought to be the aim of every bandmaster to educe this particularly rich tone; and it is the ability to make use of the different registers with good effect in which the art of skilful arranging lies.



Alto Clarinet.

THE OBOE.

The two oboes are very useful instruments in a military band, albeit they may not occupy a very prominent position. They are chiefly used for solo purposes, when the tenderness of their tone is always appreciated. Besides answering this purpose, they serve to give variety of colour in the *tuttis*, where they frequently have holding notes. The oboe parts in military band arrangements are not necessarily of a simple character. Rapid passages, besides being ineffective on the instrument, are difficult, owing to the flat keys in which the music is generally arranged. Formerly an oboe in B♭ was made to obviate this difficulty; but, as it was a cumbersome instrument, somewhat raw in tone, and lacking in the characteristic plaintiveness which a concert-oboe possesses, it soon became obsolete. The oboe stands very much by itself in the band: it does not form part of any particular set or "choir" of instruments, and even in its solos it has not unfrequently to be reinforced, perhaps by the E♭ clarinet, the cornet, or the horn.

There used to be a standing reproach against oboists of military bands —that their tone was not so pleasant as that of their orchestral brethren. We do not know in how far this may have been the case. It is possible

that, for the sake of loudness, they did overblow their instruments—a very serious fault; but we would like to say that where such cases existed, we should have held the bandmaster even more blameable than the bandsman, as it is the former and not the latter who must be responsible for the effect produced. In the bands of some continental countries oboes have practically disappeared, their places having been usurped by Saxophones.

In transcriptions from the classics the part for oboes is usually left note for note the same as in the original; and as examples of skilful and appropriate use of these instruments we cannot do better than refer to the charming suites of Mr. Edward German.

(See also "Oboe," Vol. IV. p. 85.)

The following extract from Suppe's Overture, "Pique Dame," is worth quoting:—

THE BASSOONS.

What has been said of the bassoons in the orchestra applies with almost equal force to their use in the military band. They blend well with any section of the band, though no doubt their true function is to supply the bass for the reeds. There should always be two bassoons in a military band; and it should be borne in mind that, in addition to its many *rôles*, it now adds that of the equivalent to the cello in transcriptions from orchestral music.

Thus we find the introduction to the Overture to "William Tell" largely entrusted to the bassoons, though, for the opening bars, it might be suggested that these should be taken by bass clarinets where available, as the passages lie well within the range of this instrument, and the tone seems more suitable in character to the requirements of the case. The large compass

of the bassoon is again one of the features of the instrument; and it is no uncommon thing to find the two bassoons playing a range of three octaves between the four B flats. In accompaniment the bassoons are found most serviceable,—so freely are they used, indeed, that it is almost a rare occurrence to find a rest in their parts. The fulness which they give to a score can be estimated by a glance at the following bars, which are merely given as a typical example of accompaniment.

In bass solos the bassoons figure prominently, and, in melody within the tenor compass, equally so.

From the Overture to "Stradella," by Flotow:—

From the Overture to "Anacreon," by Cherubini:—

THE SAXOPHONE.

The Saxophone is a brass instrument having much the same bore (conical) as the oboe, whose fingering and compass it also resembles generally. It is played with a mouthpiece like that of the clarinet; the tone producer is therefore a single reed, which may be a little broader than the clarinet's. The tone is very beautiful in quality, being of a rich roundness of character,

with the reedy sound not too pronounced. Saxophones are made in seven sizes, though of these, four only are in general use. They are—

1. Sopranino or *Saxophone aigu* . . . in E♭
2. Soprano . . . . . in B♭
3. Alto . . . . . in E♭
4. Tenor . . . . . in B♭
5. Baritone . . . . . in E♭
6. Bass . . . . . in B♭
7. Contrabass . . . . . in E♭

The ones usually met with are those marked Nos. 2, 3, 4, 5, and No. 6 is sometimes used. The notation and compass are in all cases the same (see chart), and it may be useful to note that these are practically the same as on the oboe. In France and Belgium, the countries where the Saxophone is at home, very fine results are obtained by writing for these instruments in four or five part harmony. This procedure gives the bands of those countries a third section, or extra subdivision, which we do not possess here. That is to say, that while we can only speak of our reeds and brass, they possess in addition the Saxophone family. We do not mean to infer that the Saxophone is unknown or unappreciated here. The London Military Band, a private organisation, a good many years ago adopted the Saxophone as a choir of instruments. Moreover, the alto and tenor Saxophones have been in use for a considerable time by the Guards' and Kneller Hall bands, and many of the regimental bands also employ them. The late Lieut. Griffiths, of Kneller Hall, says: "A quartet of Saxophones would sound as mysterious as unique and beautiful. . . . Well played, they are a grand acquisition to either band (reed or brass), and will yet form an important portion of British wind bands." Mr. Kappey, in his excellent work on military music, says: "As a military band instrument it is of great value when employed in a complete choir of soprano, alto, tenor, and bass, as its tone forms an admirable tonal link between reeds and brass. But the difficulty is, that such addition would render all the music hitherto accumulated, and which is arranged according to the prescribed regulation, useless. . . . The addition of a 'set' would necessitate the great labour of writing parts for every piece desired by the conductor." Now this, were it still true, would be a most sad, if not humiliating admission, that an instrument, which is acknowledged to be of great value, cannot be used because we have no parts for it. It must be remembered, that in nothing is the demand for novelty more clamant than in the case of military band programmes. The large *répertoire* above alluded to would, on inspection, be found to consist merely of the standard overtures, some of the German waltzes (which are always welcome at a performance), and perhaps a very few arrangements from the classics. The great bulk of the accumulated music after a very short while becomes dead; and no bandmaster would venture to make up a programme of say ten-year-old pieces apart from those which we have mentioned. Mr. Kappey thought that if the publishers included Saxophones in the score, in two years' time the difficulty alluded to would have disappeared, and that in the case of the overtures it would be easy for the publishers to supplement the scores with Saxophone parts; and even where that could not be done, he thought that the labour devolving on the bandmaster, of making a set of parts now and then as he might require them, would not be so very heavy. Mr. Kappey refers to some "prescribed regulations" for arrangement. We are inclined to believe that he means "use and wont"; for, on reference to the "King's Regulations and Orders for the Army," we are unable to find that any publisher who dared add Saxophone parts to his publications would run any risk of infringing those orders or incur any penalty from "Horse Guards."

As a matter of fact, the London publishers have recently added two Saxophone parts to their scores; and in course of time it is probable that the instrument will have assumed the prominent place in our military bands that it has long held in France and Belgium.

It may be added that the system of fingering the instrument is somewhat similar to that of the clarinet; but a great difference results from the fact that in the Saxophone overblowing does not, as with the clarinet, produce the 12th, but the octave, as in the flute, oboe, &c.

When the tenor, baritone, and bass Saxophones were first used in the British bands, the procedure was merely to let them duplicate the bassoon or bass parts; and if they read with these instruments they were treated as non-transposing instruments, *i.e.*, they played the notes actually printed. Having now their own parts, they are used with proper effect.

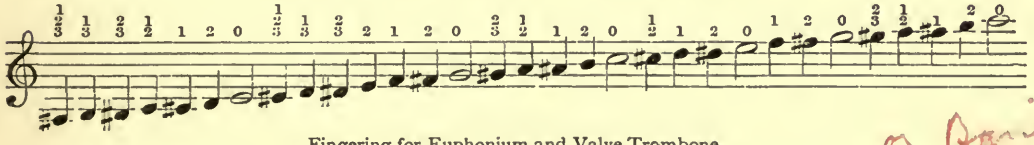
The Alto Saxophone is the favourite instrument for soloists; and as played by such *virtuosi* as M. Ponçelet, the professor of the Saxophone at the Brussels Conservatoire, or Mr. E. Mills, of the London Military Band, it has a most charming effect.

BRASS INSTRUMENTS.

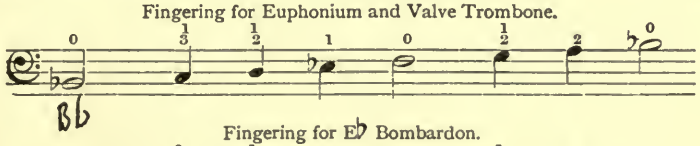
We have spoken of the method of tone production in brass instruments before (Vol. IV. p. 94); therefore we merely give the fingerings here used upon all valved instruments. The French Horn, whose fingering is slightly different, was also referred to in the same place. The system of fingering the valves or pistons gives but little trouble to the learner. Almost instinctively he learns their use, and the familiarity thus begotten can never again be quite lost. There are of course some difficult fingerings known as "cross fingerings" when in extreme keys the 2nd and 3rd fingers have much to do. There are more ways than one of fingering certain notes, for instance, all the notes given below marked $\frac{1}{2}$ might also be taken by their equivalent 3. Again, all the notes of the chord

might be taken $\frac{1}{3}$. As can be imagined these alternative fingerings are sometimes of great service. Of the bass instruments we have only given one octave of their natural scale, all the other notes being easily determined by the position of this.

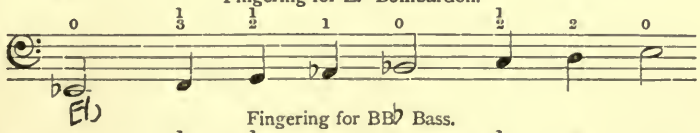
Fingering for Cornets, Flügel-Horns, Saxhorns, and Baritone.



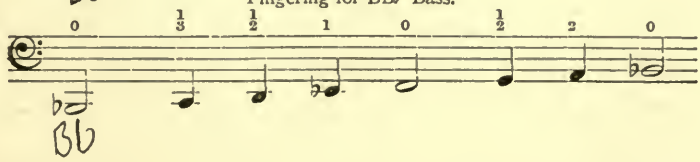
Fingering for Euphonium and Valve Trombone.



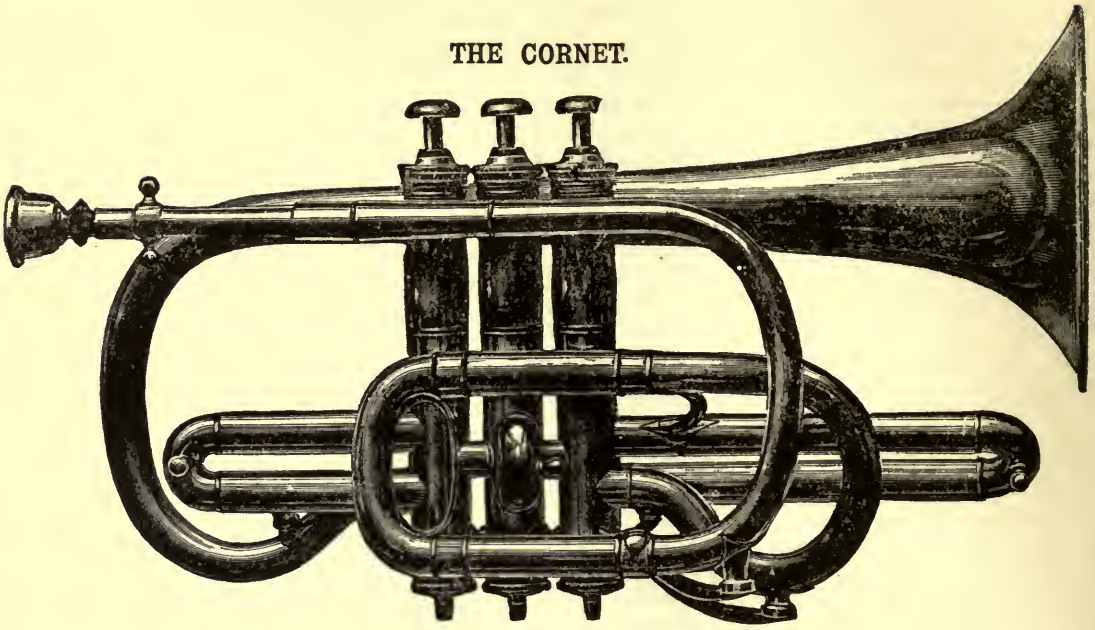
Fingering for E♭ Bombardon.



Fingering for B♭B♭ Bass.



THE CORNET.



The Cornet, the highest of the brass instruments in the British military band, is a most useful member of that organisation. In this country it has completly superseded those instruments to which it owes its derivation. With a brilliance of tone only excelled by the trumpet, cornets are most serviceable instruments. They have undoubtedly made themselves the popular instrument, whether on account of the ease with which much execution can be gained, or the ease with which a melody can be gracefully rendered We need not say that they are subject to the faults which are inherent to all instruments of the Sax construction; yet these faults are, taken all over, so minimised, especially in instruments as made by the best makers, as not to impair their usefulness. No doubt it is in the brass band, rather than in the military band, where the cornet takes the lead, and has the chief responsibility, as the clarinet has in the military band. In the latter, however, its duties are sufficiently numerous. In the hands of an artistic player it is a most suitable instrument for the rendition of mezzo-soprano and contralto arias. It is also most effective when combined with the E♭ clarinet or oboe, either in unison or in octaves. Also, for sustaining the higher notes in harmonies and, within certain restrictions as to key, for rapid execution, variations, and double tongueing, it yields a most satisfactory result. In the absence of trumpets it is used as their substitute, and combines fairly well with trombones, or indeed with any of the brasses. The cornet in the military band is now always in B♭, although when used in the orchestra it also crooks in A to suit the sharp keys. Our chart shows the upward limit of the cornet to be the high C (B♭ concert); that note, and indeed also the B and B♭, should be sparingly used: all players do not possess the ability to produce it well; and even with good players it must be judiciously used, or the player will become fatigued. The second cornet is an inferior part in pitch, but often quite as important as the first in the music assigned to it. In harmony it may fitly be called an alto part; and its music should never be written higher than G above the staff. We give, as an example of triple tongueing, the cornet variation on "St. Patrick was a Gentleman," from the "Reminiscences of Ireland," by the late Mr. Fred. Godfrey, Bandmaster of the Coldstream Guards:—

THE FLUGEL-HORN.

Flügel-Horns are not often to be found in military bands, though some bandmasters, in order to obtain different tone colourings, employ two to duplicate the first and second cornet parts. Their tone is ponderous and thick when compared with that of cornets, being even a further remove from the trumpets than the latter, by their tube being more conical in shape than that of the cornet. In fact, they have all the characteristics of our field-bugle. In their application, also, they are less capable of flexibility in command, and are only used, as we have said, to obtain their special tone—a tone not generally admired in this country. They are treated, in all respects, the same as cornets.

THE TRUMPETS.

On the continent the trumpets are one of the mainstays of the military band. In Germany one finds never fewer than four E♭ trumpets, and often a trumpet in B♭ basso. In Austria we find the bands to consist largely of trumpets, no fewer than ten of these most useful instruments being the rule. Speaking now in a strictly military sense, there can be no doubt of the superiority of these instruments to our cornets; and it is more than a pity that some move should not be made in our country to place so eminently a military instrument in a better position than it at present occupies. Besides trumpets the Germans employ flügel-horns, which are, as the French call them, nothing but valved "bugles." By this judicious use of these two characteristic elements of military music, trumpets and bugles, they obtain contrasts which we with our cornets are unable to procure. Our cornets are adequate substitutes for neither the one nor the other, but a cross between the two. The trumpets, as we use them in this country, occupy a most menial position. In only one or two instances can we recall the fact of their having a "part" to play; and if trumpets were to be altogether withdrawn from our regimental bands, their absence would hardly be noticed. Even in the "Call to Arms" (the finale of Rossini's "William Tell" Overture) we find their part doubled with the cornets, so that we should scarcely miss the trumpets. Besides, the trumpets, occupying so trivial a position, are seldom played by men who are able to guarantee a brilliant rendition.

The compass and possibilities of the instrument are given elsewhere, and we need only add for the rest, that trumpets are used for anything where the special fitness of the instrument demands its employment, for strongly marking important notes, and occasionally in *tuttis* as third or fourth cornets with a few accompaniment notes. The continental fashion of writing for them, and which we argue is so desirable, is simply to treat them as we treat our cornets, writing in four or five-part harmony.

THE HORNS.

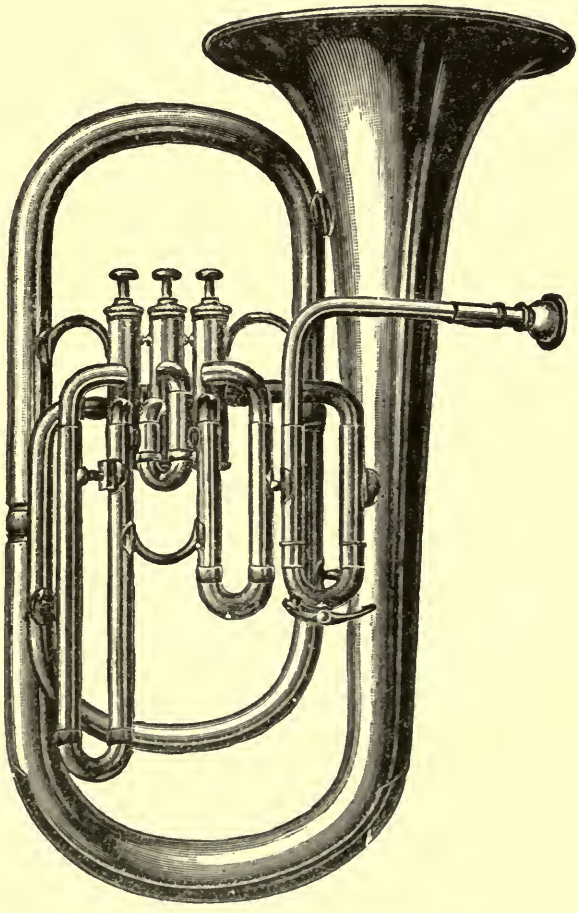
The Horns, always four in number, may be either four French Horns, or two French Horns and two E♭ Saxhorns. They are most important instruments, supplying, as they do, the inner harmonies or "middles;" and according to the measure of care with which they are cultivated, will depend in a large degree the quality of the band. For tone, the French horn is indubitably superior to that of the Saxhorn; but for more reasons than one, it is often found expedient to employ, as we have said, two of each sort. This holds good, especially in the army, where it might be difficult to find a sufficiency of men capable of making good French horn-players, not to speak of the thanklessness of the task, in the event of their leaving the service after a short term with the colours. To meet this position of affairs, the Saxhorns are found an efficient substitute, being so easily learnt and played. Another argument is that, while the two French horns assimilate readily with the reed band, and are useful in transcriptions from the classics for giving the orchestral horn parts, the Saxhorns form a better link in regard to tone, colour, and loudness, as between the cornets, baritones, and basses. The arranging is usually done in such a manner as to make the parts for third and fourth French horns equally practicable for Saxhorns, or sometimes the part is specially adapted to the latter. To this extent, the instrumentation of the band is usually a matter of choice with the bandmaster, who has, naturally, to take all his local circumstances into account. The little example of an accompaniment, which we give here, will serve to show what may be considered as parts particularly adapted to the two classes of instruments. At the same time, it should be observed that these are equally suited to four French horns.

The Saxhorns are also useful for strengthening bass passages that exceed the usual limit. Frequently, rather than break a run, the arranger, in transcribing, will leave the passage as in the original, and ensure its success in performance by supplementing its higher notes on the Saxhorn. In such a case, the Euphonium, or Baritone, is used as a bridging-over instrument, to carry the passage from the one to the other.

Having previously spoken of the orchestral French horns, we need do no more now than say that, in the military band, the only crookings used are F and E♭ In some old arrangements only, other crookings were to be met with, such as D♭. Of the Saxhorns also much need not be said. As made now they have, with proper cultivation, a very pleasant, full quality of tone. The rules which guide the compass of the cornets apply equally to them: they should not be written for above A, one leger line above the staff. Saxhorns in F are often used which crook into E♭. We have said before that the tone of the French horn is superior to that of the Saxhorn; but a solo might be played on either—for instance, the melody quoted in Vol. IV. p. 98, from "L'Etoile du Nord," or the horn solo in the Overture to "Martha"—without offending our artistic perception: it is in movements that have been originally written,

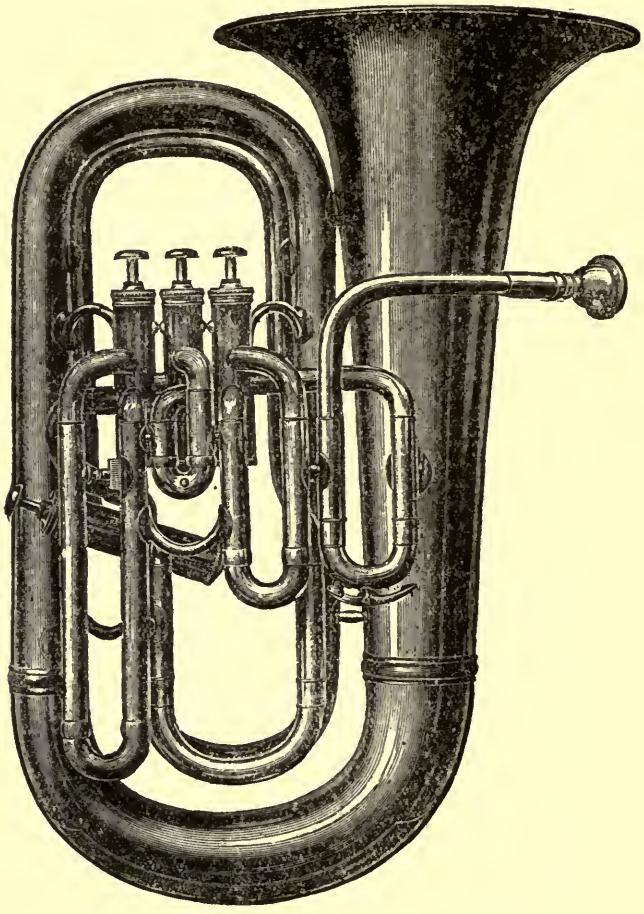
say for four horns—horn quartets—that we should feel a gross violation of artistic propriety. In such cases, the tone of horns and Saxhorns would be found not to blend, and the balance would be destroyed. When saying this, we have in our mind such movements as the quartet from the Overture to "Der Freischütz," "Semiramide," and the opening of the Overture to "Stradella." These can only be done justice to by French horns.

THE BARITONE.



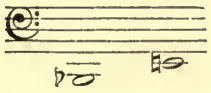
The Baritone may be looked upon in every respect as a bass cornet, being exactly an octave lower than that instrument, and similar in every other respect. Its tone is good, and its use is varied. Solos that do not require the weight of a bass solo instrument are effectively rendered upon it. As an assistant to the horns, in playing subordinate melodies, or assisting the basses in their solo passages, we find the baritone used to good purpose. On the continent two, or often three tenor horns or bass flügel-horns, as they are sometimes called, are employed. This is a procedure which gives great weight and fulness to the lower harmonies, a department that is but scantily supplied in this country by the baritone, and sometimes the two bassoons.

THE EUPHONIUM.



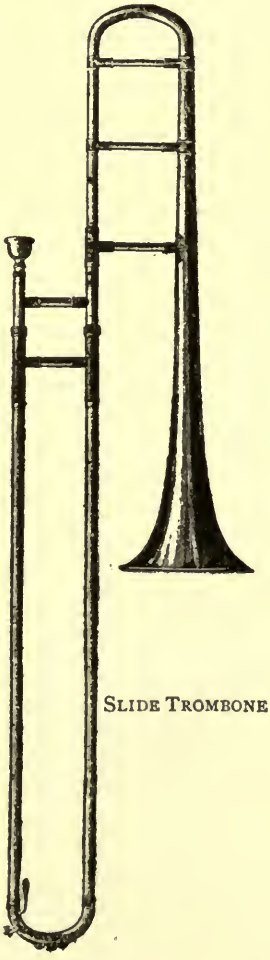
The Euphonium (Euphonion) is the bass solo instrument in the military band. As usually met with, it has four valves (like the one represented in our diagram), giving the very large compass of three octaves. In the hands of a skilful performer there is hardly any limit to the amount of execution possible upon the euphonium. Through this we find it largely taken advantage of, not only for bass solos of a *cantabile* character, but for variations, running accompaniments, or chords to be played *arpeggiato*. It is a non-transposing instrument. In its duties it is called upon to assist the basses either in unison or in octaves with them (as the cello does in the orchestra with the string basses), or playing the melody an octave lower than the clarinets or cornets, but perhaps oftenest in delivering a counter melody or subordinate subject. As a typical example of its use as a solo instrument, we may mention the bass solo from Handel's "Acis and Galatea," "O Ruddier than the Cherry." Some people do not like the tone of the euphonium as it is generally made in this country, namely, with rather a wide bore. They aver that the instrument gives too "hooting" or hollow a sound to justify its name, and prefer the instruments with smaller bore as they are more often made in Austria.

This is of course a matter of individual taste, and one we may safely leave to that law of Nature —the survival of the fittest. It is not advisable to write the intervals between the notes



as many euphoniums in ordinary use have not the fourth valve.

THE TROMBONES.



SLIDE TROMBONE

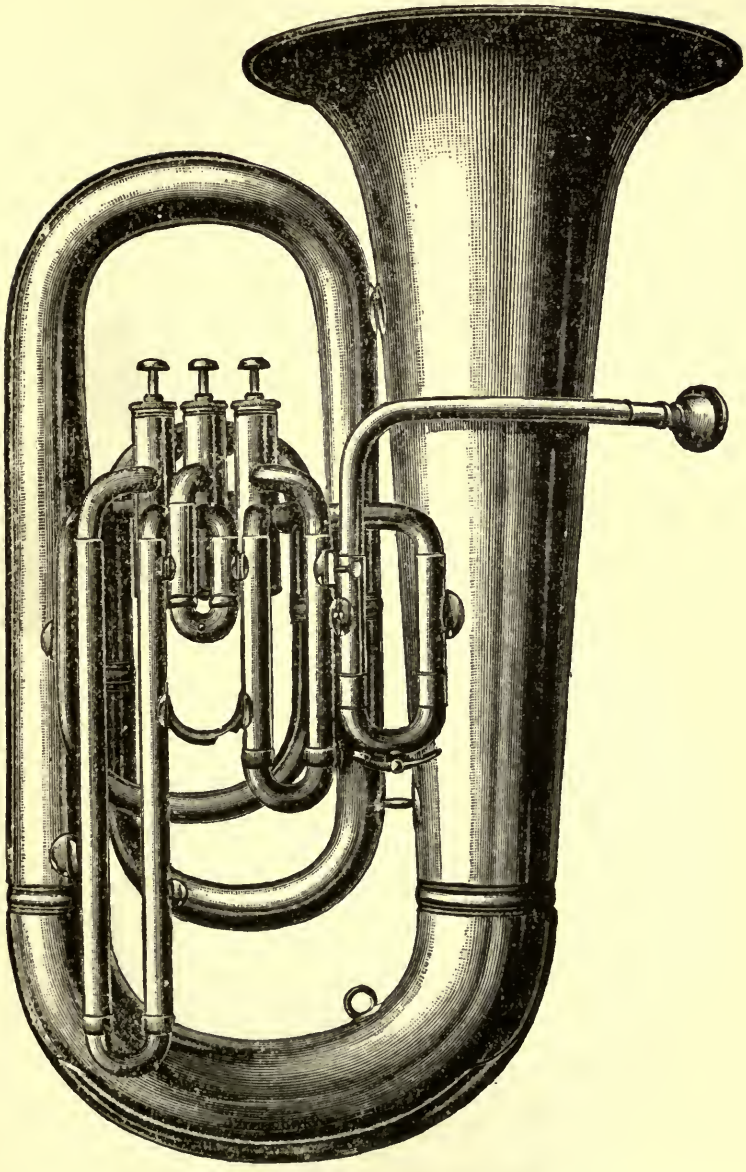
As the trumpets are not, as we think, very adequately represented in British bands, the trombones are the only truly brazen or brassy instruments that we possess to give that particularly thrilling or martial character to our military music which the term would seem to demand.

The trombones in the military band are divided into first and second tenor trombones and bass trombone, not, be it observed, alto, tenor, and bass, as in the string orchestra. The trombones are non-transposing instruments, the tenor trombones reading either tenor or bass clefs, and the bass reading bass clef alone. Their compass and the situation of the notes on the slide have been detailed at length in the mention of the orchestral trombones (Vol. IV. p. 102), and, therefore, we need only refer to their extreme usefulness in giving attack to chords, *sforzandos*, *crescendos*, *diminuendos*, and the like. Again, nothing finer can be imagined than the three-part harmony in such positions as the following :—

Divided chords between bass and the two tenors are also most telling and satisfying in the result, as :—

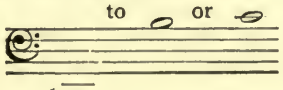
We sometimes find the place of the slide trombones taken by valve trombones. Scientifically speaking, they are not so pure as the slide trombone, but several advantages which they possess entitle them to a fair share of consideration. In the first place, they are less troublesome to keep in order; for the accuracy and ease with which the inner and outer tubes of the slide require to work cannot be exaggerated, and certainly cannot be realised by the uninitiated. The slightest flaw or strain on any of the tubes renders the slide trombone useless. This is of course all obviated by the valves. The valve trombone is also considered easier to learn. Any player on the euphonium, or baritone, can also play the valve trombone : it resembles these instruments in all but in its narrow tubing. Rapid execution is rendered less difficult by obviating the sliding, and in many cases *legato* or *portamento* phrases rendered more agreeable. To cavalry bands playing mounted the valve trombone used to be regarded as a necessity, but that is no longer the case. Some of the newest school of Italian composers have gone the length of using the valve trombone in the orchestra, giving such intricate passages as could not be rendered on a slide trombone. Whether this innovation is likely to become more general it is yet too early to ascertain, but certainly it opens up new possibilities to the composer.

THE BASSES.

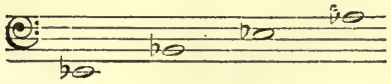


E♭ Bombardon with Three Valves

The Basses in the military band are E♭ bombardons, B♭B♭ bombardons, and string basses. E♭ Bombardons with four valves, which are by no means in very general use, and B♭B♭ basses, with three, can go a few semitones lower than we have shown; but these extra notes are seldom written. The compass as commonly written extends from—



Some authorities also allow a few notes higher than the limit we have fixed; but as a successful performance of such extreme high notes would, after all, depend upon the euphonium and the bassoons, it is better for the writer to restrain himself and place his notes with such instruments as he knows will be able to perform them with certainty. Three-stringed basses in a military band usually tune a semitone higher than in the orchestra; and those players, whose instruments have a fourth string, tune it a semitone lower. By this special tuning, playing in the flat keys is rendered extremely easy. The tuning is—



The actual tone is of course an octave lower than the notes given. We are glad to notice in some of the most recent publications for military band the word *pizzicato* as a direction to the string-bass players. This places another effective device at the service of the arranger.

BB♭ Circular Bass.

In transcribing for bombardons from the orchestral score, little difficulty need be felt. The part for *contrabassi* can stand almost note for note as it is found in the original, always of course with due regard to compass. The speed and rapidity with which variations and quick passages can be performed is very considerable; but it is found advisable to have all such

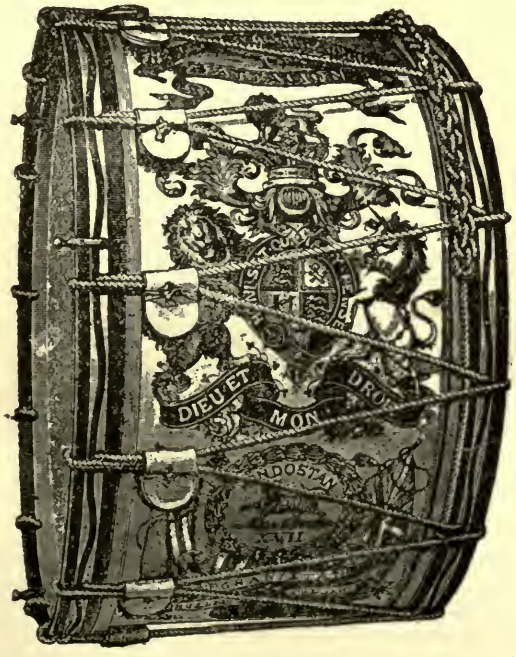
parts doubled in the octaves with euphonium, or bassoons, or both. This procedure gives a greater distinctness to the utterance of the basses.

As we have shown that several classes of bass instruments may be found in the military band, it will be well to state that but one part is written, which is, however, nearly always given in octaves. From this part the player selects the line that is best adapted to his instrument. Before leaving this important part we shall recapitulate the instruments dealt with under the heading of basses. We have then, besides the string bass, bombardons with either three valves (mostly used) or four valves. The latter have some extra semitones, which are, however, much better rendered on a BB♭ bass. This is an instrument of beautiful quality of tone, for which we can only find a comparison in the finest and softest diapasons on the pedal organ. Those instruments made with an extra wide bore are specially sonorous in quality, but the player is penalised by having a great "armful" to carry. This difficulty has been met by bending the tube in the circular fashion shown in the cut, so as to embrace the body of the performer. It rests lightly on the shoulder, often having a leathern pad attached to the point of contact by means of the two slots shown in the engraving. This pattern of instrument is of course particularly suited to cavalry bands, and in such hands we often find even the E♭ bombardons made circular in shape.

PERCUSSION INSTRUMENTS

In no part of the military band are men with musical instincts more essential than among the players of percussion instruments. The very fact that they have to produce their music from an in-

BASS DRUM.



strument yielding but one sound, demands that the drummers shall be men of musical intelligence. An unmusical drummer, if we can realise such an one, would certainly cause his bandmaster more heartbreaking than any other instrumentalist. There is considerable art in beating the

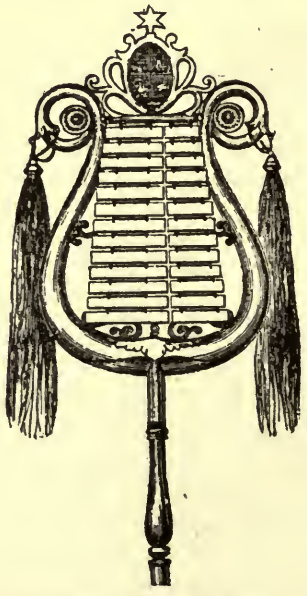
drum to the best advantage. Force is of little avail, for a hard knock defeats the very object that is wanted. A gentle swinging stroke, beaten on the proper part of the drum head, has to be acquired before one can be called an adept. Beyond this, the drummer must read well, and, of course, be a good timist. To produce the best tone from the cymbals also requires practice and experience. As the cymbals are usually played by a young lad, he generally follows the bass drum part, and does not read a separate part. Of course the drum is sometimes used alone, and sometimes the cymbals alone.

The side drum may be made a very great ornament to the band. If really well played it is a most effective instrument. In addition to its employment merely for marking rhythms and helping the *tuttis*, its special uses are many, *e.g.*, in military scenes, rustic dances (where it suggests the tabor), in dance music generally, where its crispness adds so much to the sprightliness or vivacity required, and in pathetic incidents, which it helps very much when its snares are stopped or muffled. The "snares" are a set of catgut strings, which are laid on the under or "snarehead" to add to the sharp crisp tone of the instrument. The top or beating head is called the "batterhead." It is almost necessary that side-drummers commence the study of their instrument early, and it takes years of practice to acquire that suppleness of wrist, without which the side drummer's labour is in vain.

The triangle has a pretty effect when judiciously used, but sounds most childish and becomes very irritating if overdone.

Castanets, tambourines, bells, whips, railway whistles, pop-guns, and many other such instruments, are introduced for special effects, but have no claim to special notice here.

GLOCKENSPIEL (CHIMES).



A taking effect can be produced by those bands which possess Chimes or a Glockenspiel. Supported as are the regimental colours by a belt, the framework is held up and the steel plates beaten with a "beater." Their compass is sometimes one, sometimes two octaves chromatic from B♭ to B♭. On the continent the smaller ones are employed even on the march.

[*The cuts in this article are reproduced, by permission, from the elaborately illustrated Catalogue issued by Messrs. Hawkes & Son, of Leicester Square, London.*]

IMITATION, CANON, AND FUGUE.

By JAMES SNEDDON, Mus. Bac. Cantab.

(*CONTINUED*)

CHAPTER III.

The Subject of a Fugue and its Characteristics. Opening Note of a Subject. Modulation in a Subject. The Answer. Tonal Answers. Real Answers. The terms "Authentic" and "Plagal." The Counter Subject. The Codetta. Exposition and Counter Exposition. Modulation in Fugues written in a Minor Key. Episode—Stretto and Pedal. Books which may be consulted.

41. The Subject.—Like the acorn in relation to the oak, the fugue-subject should, as a rule, contain the germ of all that is to appear thereafter. The subject should, in general, be—(1) short; (2) full of character—(not simply a pretty melody)—so that it may be known whenever and wherever it appears; (3) well defined as to key; (4) singable,—more particularly if intended for vocal purposes; (5) rhythmic, complete in itself, having, in most cases, some kind of imperfect cadence as a finish; (6) moderate as to compass; (7) clear as to harmony suggested; (8) capable of being employed either as a bass or an upper part; and (9) so contrived that it may be presented in Stretto either with itself or its *Answer*. Space forbids that we enlarge on each of these heads; but each one of them means something, and should be pondered. It will be felt that to compose, or even to select, a good fugue-subject, is by no means easy, nor is it to be expected that in any one subject *all* the requirements mentioned will, to any extent, be found The composer must often be content if, in the course of a lengthened brain-search, he comes upon one which, in some measure, gives expression to his ideas, and is not to any appreciable extent opposed to what is here set down as desirable. Of very few subjects—indeed, scarcely of any single subject—can it be said that it contains *all* the requirements; but from most of the following examples masterly specimens of fugue-writing have been developed.

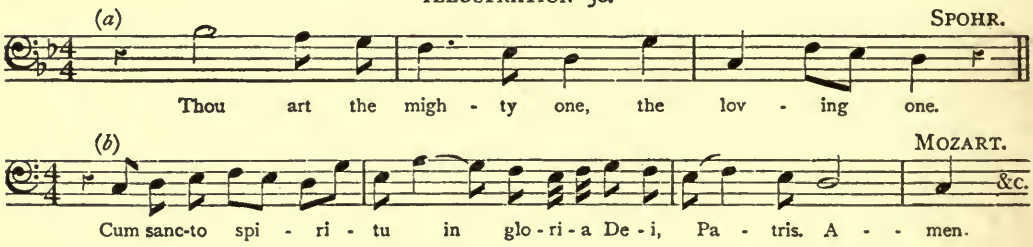
Illustration 48.

42. Occasionally the notes of a subject are so sustained as to suggest the simple *Canto fermo* of contrapuntal exercises; see *a* and *b* above, and the following:—

ILLUSTRATION 49.

43. It is important to notice that while, following the laws of rhythm, a subject may be started on any part of a measure, it usually ends either with the strong or a medium accent; see above illustrations, and also the following:—

ILLUSTRATION 50.



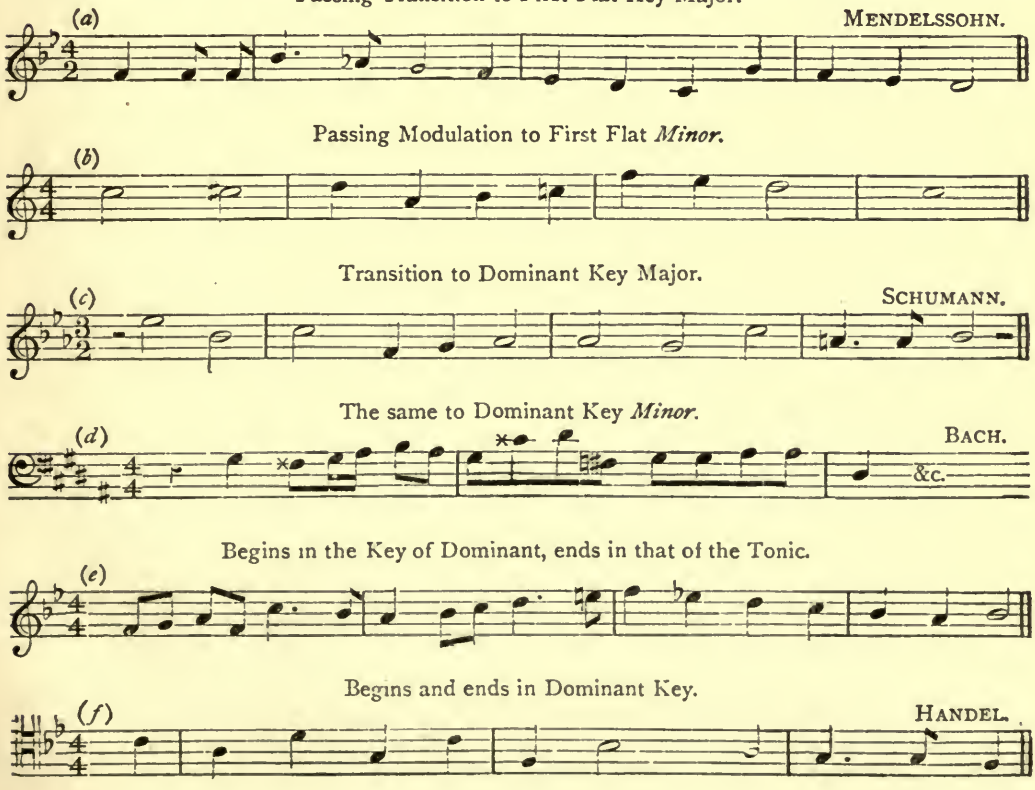
See also "He trusted in God," in Handel's "Messiah," &c., &c.

44. Usually either the tonic or dominant takes the place of initial note in a subject, but a start *may* be made with any of the other scale notes. When the second degree of the scale (the supertonic) is employed as the first note of a subject, it generally falls either on the second pulse of the measure or on the second half of the *first pulse* in a measure. Subjects beginning on the mediant are somewhat rare, but may occasionally be seen. The same may be said of subdominant, submediant, and leading-note; but even the latter is not altogether unused in this other leading capacity.

ILLUSTRATION 51.

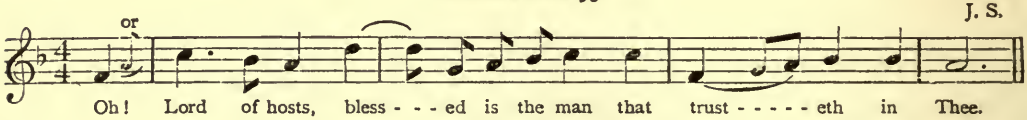
45. Change of key in a fugue-subject is not generally desirable, and is not *very* often employed. Passing transitions and modulations are not uncommon, but the only such permanent or extended key alteration allowed is from the key of the tonic to that of the dominant, and *vice versa*. Seeming exceptions serve only, in general, to establish this rule.

ILLUSTRATION 52.



46. The Answer.—As already explained (vol. iv., page 135, par. 28), the answer is, *in the main*, a reproduction of the subject in the key of the dominant, either a fifth above or a fourth below; being named *real* when the transposition is strictly and fully carried out, and *tonal* when slightly modified. The chief modifications are required in connection with tonic and dominant, and the desirability of making the one reply to the other. Every subject *may* have a *real* answer, excepting (1), when it begins on the tonic and *leaps* to the dominant, either direct or through the mediant, thus:—

Illustration 53.

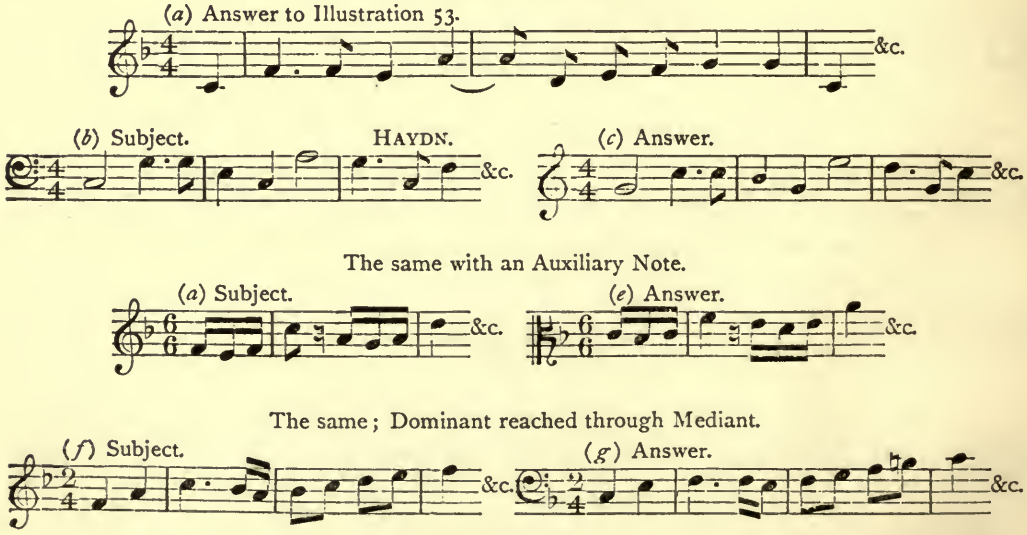


and (2), when it begins on the dominant, as in the St. Ann's subject (vol. iv., page 138.) Even in such cases the rules which demand tonal answers are not altogether imperative, the desire (1) of maintaining form and beauty in melody, and (2) the even greater necessity of replying to tonic by (as it is generally said) dominant harmony; but which would more correctly be described as *tonic* harmony in the *dominant key*, not unfrequently cause the best fugue-writers to modify what may be called strict but ancient rule, so that the higher and more binding rules which compel every great composer to produce good music may be duly observed. These deviations are, however, for the few, the Bachs and the Handels in music. Let the student first learn how to *keep* rules, and then he will know how and when to break them.

47. To save space, we shall only give those portions of subjects and answers where divergencies from strict transposition are demanded and occur, or might be *supposed.*

Tonal answers to subjects beginning on the tonic. Subject leaps to dominant as in illustration 53:—

Illustration 54.



48. Exceptions to the rule, viz., that a leap in the beginning of the subject from tonic to dominant, either direct or through the mediant, requires a tonal answer, are not unfrequently to be seen. Higgs, in his book on Fugue, cites the employment by Handel of a *real* answer to his

subject in the chorus "Lowly the Matron Bowed" (Theodora); and Prout, in his similar work, p. 37, calls attention to the fact that when the notes of the tonic chord are used in a kind of arpeggio form, the answer is not unfrequently real, *e.g.*—

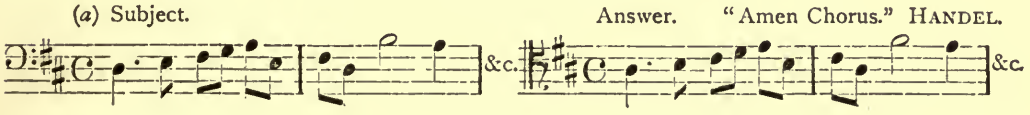
ILLUSTRATION 55.

Nevertheless, we would say again, keep as near as possible to the rule.

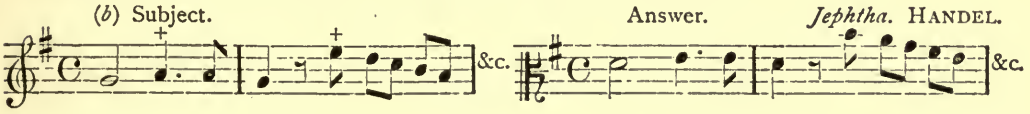
49. Real answers to subjects beginning on the tonic.

(1.) Progression from tonic to dominant *by step.*

ILLUSTRATION 56.

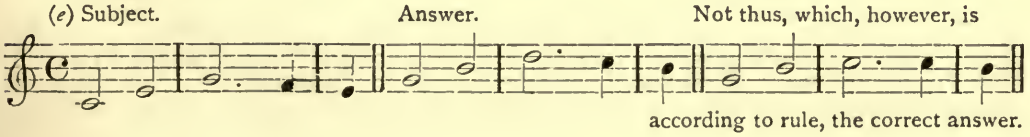


(2.) From tonic to dominant through supertonic and submediant.



(3.) When the dominant note occurs on the last, and therefore most unimportant part of a beat (pulse), or in a direct arpeggio, the answer is usually real.

In support of the rule last given, Richter (Taylor's translation) says—"If the subject begins with the notes of a complete chord, it will be better that the commencement of the answer should represent a complete chord likewise," as :—

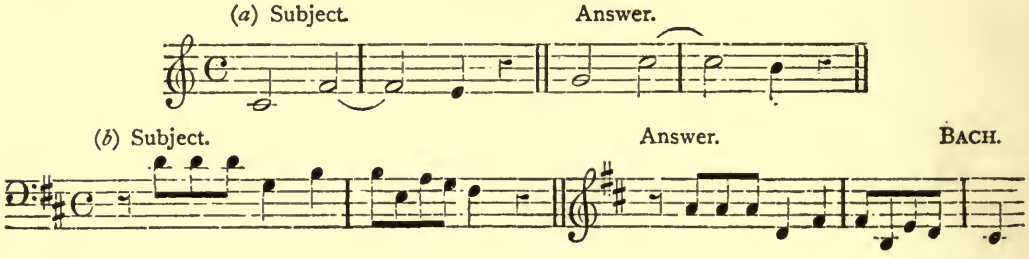


It is evident that in the cases given a tonal answer would completely spoil the melody, and so most composers would sacrifice rule for effect.

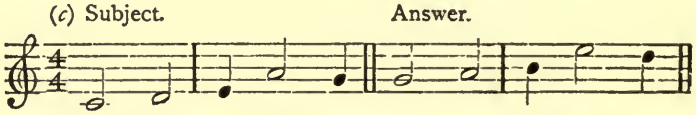
50. When the subject begins on the tonic, and, keeping to the original key, proceeds to subdominant or to submediant, the answer will be real.

(1.) Leap to subdominant.

ILLUSTRATION 57.

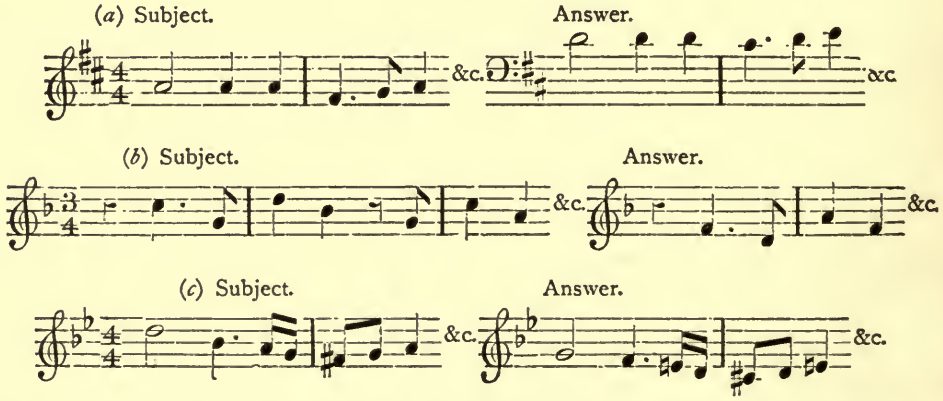


(2.) Progression to submediant.



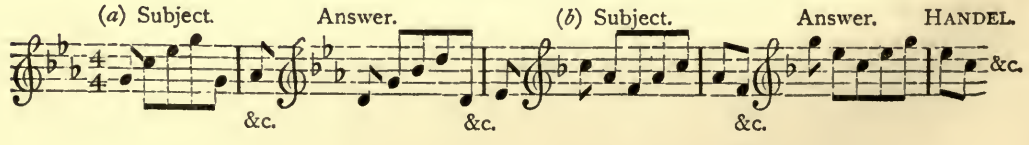
51. When the subject commences on the dominant the answer is *nearly always* tonal, but in general, only in the first note does it vary from a real answer.

ILLUSTRATION 58.



52. Where the rule that *tonic harmony* should be replied to by *dominant harmony* (*i.e.*, tonic harmony in dominant key), cannot otherwise be maintained, the rule, that subjects which begin with the dominant should have tonal answers, has occasionally to give way, and a real answer takes its place.

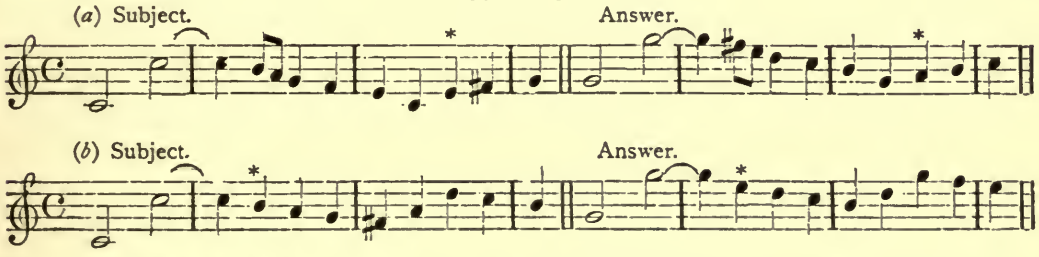
ILLUSTRATION 59.



So, also, when the subject begins with the dominant as an unaccented note of small value, Bach gives it a *real* answer.

53. Subjects which begin on any other note than either the tonic or dominant have, almost invariably, real answers. Careful observance should, however, be made of the leading-note, as not unfrequently it requires time, thought, and skill to be able to say whether it is fulfilling its usual function in the original key, or is becoming the mediant in the key of the dominant. In the former case the answer is, in general, real, in the latter tonal. Subjects which begin *in* or modulate *to* the key of the dominant will, in the answer, reverse the process, *i.e.*, the answer will begin *in* or modulate *to* the key of the tonic. A subject given out in the key of the dominant will, therefore, be answered in the key a *fourth above* or a *fifth below*, viz., the key of the tonic. And these reverse modulations should begin at *exactly the same point* in subject and reply. In all such cases it is well to consider the modulation as having begun as *early* in the subject as possible, and here what may be called the double-dealing of the leading-note frequently causes doubt to arise in the mind as to the correct answer. In the following, from Richter, what at first sight appears as the same note is, in the one case, leading-note of C, and in the other, mediant of G: the answers must be varied accordingly:—

ILLUSTRATION 60.



The marks show where modulations (transitions) begin and the necessary alterations in answer.

54. Sometimes a modulation is implied where none is at first sight apparent, as in the following from Bach, where the note E is regarded as submediant of G, and is consequently answered by A, submediant of C.

ILLUSTRATION 61.

In connection with subjects which have a change of key, real or implied, let the student again study carefully what is said in vol. iii. pp. 23 to 30 inclusive, more particularly par. 72 on page 30.

55. AUTHENTIC and PLAGAL.—When, in music of early times, the compass of a melody was from the key-note to its octave above (final to final were then the terms in use), the tune or subject was said to be *Authentic;* when the compass was from dominant to dominant, the tune or melodial subject was *Plagal—i.e.*, oblique, from Greek πλάγιος. Every tone of the scale was, by Gregory and other old writers, made the key-note or final of a particular authentic *mode* or *tone*, as it was variously termed (hence, *tonal*), and every authentic mode had its attendant plagal. As explained in vol. i., page 15, par. 47, the only modes now in use are what we know as the keys major and minor; but in examinations the question is often asked, "Is such a subject authentic or plagal?" The subject to the two-part fugue, "St. Ann's," is authentic, for it employs

only notes *that lie between the tonic* (the final) *and its octave.* The tune "Old Hundred" is plagal, for while beginning on the tonic, and making that, as it were, a centre, its compass is *from dominant to dominant.* A few additional examples should make this—often troublesome subject—quite clear.

ILLUSTRATION 62.

To transform the above into examples for the minor key, we have only to make the necessary alterations in the key-signatures, and to furnish accidentals where required. A subject, whose compass is so wide as to include both the authentic and the plagal, may be set down as mixed.

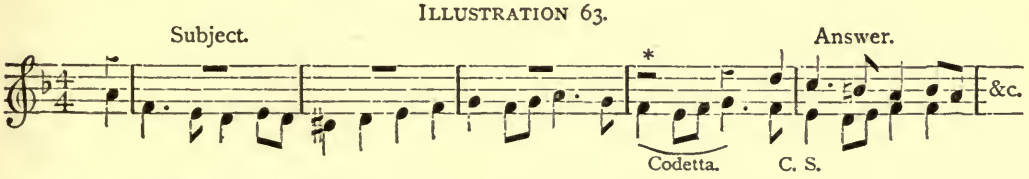
56. The whole matter of proper answers to fugue-subjects, at first difficult, uncertain, and often seemingly contradictory, becomes, with time, patience and practice, clear, exact and self-evident. The great masters would seem in their answers to have had so great a desire (1) to preserve *step-wise succession* in melody; (2) to reproduce *wide leaps* in melody; and above all, (3) to answer tonic-key harmonies by similar harmonies in the dominant key, that strict rule had often, with them, to give place to expediency and musical effect.

57. THE COUNTER-SUBJECT was somewhat fully explained and exemplified in connection with the two-part (St. Ann's) fugue in vol. iv.; consequently, we shall not enlarge upon it here. It must, however, be explained that the counter-subject, although generally kept back till the subject has been announced, may be begun at any time, even with the first note of the subject. In such a case the term, "a fugue on two subjects," is not unfrequently employed to describe the composition. In fugues of more than two parts the voice that "passes through," or gives out the subject, immediately passes *on* to the counter-subject; see the admirable specimen of fugal writing by Dr. Croft, vol. iii., page 192. Cherubini says there may be as many counter-subjects as there are parts in the fugue, that is to say, the composer is at liberty to present his material in double, triple, and quadruple counterpoint; but it may safely be affirmed that such a course, while vastly increasing his difficulties, will contract his musical resources, and greatly injure the general effect. The composer should ever remember that music is not so much to be *seen* as *heard.*

58. It is important to notice where, or at what point, the subject ends and the counter-subject begins. Between the two, the codetta (vol. iv., page 135, par. 30), not unfrequently makes its appearance. The codetta may be known in two ways—(1) it is not, as a rule, necessary to the rhythmical balance of the subject; (2) it can be omitted or inserted

with the various entrances of subject and counter-subject at pleasure. Thus it is that, although the codetta and first part of the counter-subject are, in the following, sequential continuations of the subject, we know where the one ends and the other begins.

ILLUSTRATION 63.



59. A codetta is not always required. In his fugue, "Awake the Harp" (Creation), on subject given above (Illustration 48*d*), Haydn begins the answer with the first note of the third measure, which is thus at once last note of subject and first of counter-subject. Here the musical idea would seem to be complete without what may be called non-essential aid, which, if introduced, would only tend to lessen musical interest.

60. In the EXPOSITION (vol. iv., page 135, par. 29), of a fugue of four or more parts it is, in general, desirable to begin and end with an outer rather that an inner part. Analysis will prove that what is spoken of as desirable almost passes, in actual composition, into a rule rarely broken; see again vol. iii., page 192, where, beginning with the bass, the various voices enter in regular ascending order. Where the soprano voice enters first similar descending order would, in most instances, be observed. Where a middle part leads, the order would generally be in one or other of the following, viz.:—

1.	2.	3.	4.
T.	A.	S.	B.
T.	A.	B.	S.
A.	T.	B.	S.
A.	T.	S.	B.

Note.—Only the initial letter of the various voices are given.

On this subject the student cannot do better than study for himself "Das Wohltemperirte Clavier," by J. S. Bach, to be had for a mere trifle from one of the German publishers.

61. To permit of the counter-subject appearing in an outer part, both above and below, the voice which had the giving out of the subject not unfrequently repeats it as a finish to the exposition. An instance of this is given in the Anthem twice already referred to. See vol. iii., page 193, measures 7 and 8. The necessity for this is, however, obviated if a middle part leads, and if the voices enter in ascending or descending order of acuteness, the final entry being made by an outside voice.

62. A COUNTER-EXPOSITION (vol. iv., page 135, par. 30), where given, should begin with the answer, and may either be partial or complete. Partial it most frequently is, as when given in its entirety, in a fugue of three or more parts the constant alternation of tonic and dominant keys would be apt to become tiresome. After the exposition proper, and possibly a redundant entry of the subject or answer, something of episode (vol. iv., page 136, par. 31), and preparation for the second part of the composition, would seem to be generally desirable.

63. In fugues written in a minor key, it should be clearly understood that in the exposition, subject and answer are given out in tonic and dominant *minor* keys—not relative major, as might, by some, be supposed. Modulation from minor key to minor key is apt to be crude and unpleasant to the ear, unless very carefully handled; it should, therefore, be introduced gradually, the ear being led to expect the new key. *After* the exposition the order, or progression from key to key, in the minor mode, is thus given by Cherubini and others, as, (1) to the mediant major (*i.e.*, relative major), (2) to the dominant minor, (3) to the submediant major, (4) subdominant minor, (5) to the seventh (the minor seventh) major, and (6) back to the

principal key. As in the case of the major keys (vol. iv., page 136, par. 34), the order of key succession here given is not obligatory, but it will be found easy and productive of good effect.

64. Episode and stretto were somewhat fully explained in connection with the two-part fugue given in vol. iv., page 138. Regarding the latter it is still required of us to explain, that (1) it may be given either in subject or answer, or both, (2) that it may, and indeed *ought*, to begin at various points in subject or answer, and (3) that it is not *bound* to imitate at a fifth above or a fourth below, but may be taken at almost any interval found convenient and effective. When a subject is, as it ought to be, constructed in canonical form, like the examples given in vol. iii., pages 141 to 161, the number of *points* and intervals at and in which stretto-like imitations can be introduced becomes truly marvellous. Suppose we take illustration 23, to be found on page 150 of the volume mentioned, and consider the first four measures as a subject for stretto. At *a* (below) the imitating reply enters with the last pulse of the third *complete* measure; at *b* with the second pulse of the same measure; at *c* with the last pulse of measure two; at *d* with the second pulse of the same; in vol. iii., the fifth stretto, or *e*, may be seen, and at *f* the stretto is, for all practical purposes, as close as need be desired.

ILLUSTRATION 64.

65. The same subject might be employed in stretto for four voices, thus :—

ILLUSTRATION 65.

See also vol. iv., page 137, Illustration 46.

66. PEDALS.—In fugues of more than two parts, a *pedal-point* on the dominant is generally introduced towards the close of the composition. As the student of harmony knows (see vol. iv., page 119), there are two scale notes on which this device may be employed, *viz.*, tonic and dominant. A dominant pedal suggests unrest, desire, climax; a tonic pedal is, as a rule, suggestive of repose and finality; consequently, when both are employed the dominant should in general come first. Not unfrequently, in fugue writing, the composer's most ingenious devices in the nature of stretto, make their appearance on a dominant pedal about the commencement of the third part of the piece, while a tonic pedal, if introduced at all, is reserved for the close. To turn again to the St. Ann's fugue, in vol. iv., if it had been for four voices a dominant pedal might have been introduced and carried through in some such manner as the following :—

ILLUSTRATION 66.

For extended and exhaustive study of Imitation, Canon, and Fugue, the following are the books recommended:—

I. "A Treatise on Counterpoint and Fugue." By Cherubini. Published by Novello.

II. "Double Counterpoint and Canon." By Dr. Bridge. Published by Novello.

III. "Fugue." By Jas. Higgs, Mus. Bac. Published by Novello.

IV. "Double Counterpoint and Canon." By Prof. Prout, Mus. Doc. Published by Augener & Co.

V. "Fugue." By Prof. Prout, Mus. Doc. Published by Augener & Co.

The two works last mentioned will be best understood and appreciated by advanced students.

VI. "Treatise on Canon and Fugue," translated and adapted from the German of Ernst Friedrich Richter. By Franklin Taylor. Published by J. B. Cramer & Co.

COMPOSITION.

By J. C. GRIEVE, F.E.I.S.

CONTINUED.

CHAPTER VIII.

CHORDAL PROGRESSION—HARMONIC CADENCES.

We have devoted a much larger amount of space to the consideration of the melodic aspect of composition than we can afford to do in regard to its harmonic aspect. In fact, the former part of the subject is considerably of more importance here than the latter; for, after all, it is the production of good melody that is the basis of musical composition.

After what has been dealt with in the preceding chapters, a thorough comprehension of the art of *Harmony*, of *Counterpoint*, of *Canon* and *Fugue*, and some knowledge of *Orchestration*—which subjects are severally taught elsewhere in this work—will require but little additional advice on our part to enable the student to express grammatically and intelligently the musical feelings and ideas with which he may be inspired. But the student desires more than that his efforts shall merely be grammatically correct; he wishes them doubtless to be, over and above, interesting and attractive at the very least. Towards this end the following part of our subject is devoted.

We may have a sufficient knowledge of harmony to enable us to construct any chord in any inversion that may be named; we may know all the discords by heart, and be able to *prepare* and *resolve* them with ease; we may be so well acquainted with the various *roots* that we can readily give the derivation of every harmonic combination; and we may be perfectly qualified to write correctly any *figured bass* exercise—we may be well posted up in all this, and still we may not be capable, when left to our own devices, so to speak, of producing a succession of satisfactory, effective, and interesting harmonies. To write an harmonic succession successfully, we must not consider each of the points above specified as so many independent atoms; we must not look upon the different chords as if each existed for itself alone—as if they only required to be individually correct, and would thereby remain always faultless, no matter when or how they might be employed. It is not the effect of each particular chord only that must be taken into consideration: this is of great importance, doubtless, but it is of much less consequence than the relation of chord to chord, and the influence which one chord exercises over another when the two are brought into close contact. Chordal progression must be carefully studied, and the different effects thereby produced examined and contrasted.

In a major key there are six common chords, three of which are major and three minor, namely, the tonic, dominant, and subdominant—major; and the supertonic, submediant, and mediant—minor.* The three major chords are the *principal* chords of the key, the three

* Some authors exclude the Mediant from the list of common chords, while others admit it. As we are considering the subject on a broad and practical basis, it is here allowed a place amongst the others.

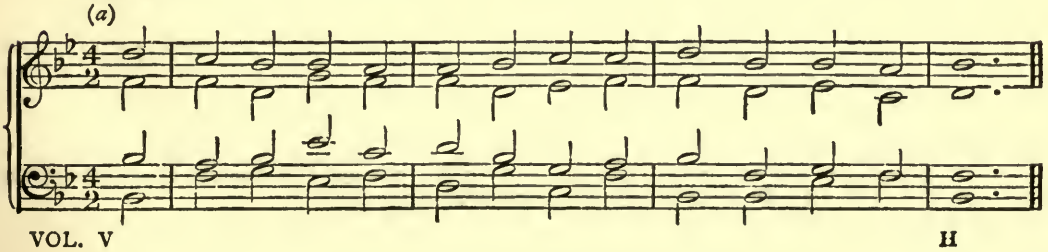
minor chords are *secondaries*. The principal chords have the power to establish and sustain the tonality of the music: this power the secondary chords do not possess. Therefore, the principal chords should bulk largely, and occupy the most prominent positions, unless we wish our compositions to be quaint, vague, and mysterious. The principal chords alone are sufficient to create a distinct impression of both key and mode: the secondary chords in themselves give no impression of either. Ex. LXIX. is an illustration of this. At *a* the music is perfectly appreciable as to key and mode, and is thoroughly satisfactory in general effect, having a proper beginning, middle, and end: principal chords are used only. At *b* the music conveys no idea whatever to us of the key or the mode to which it belongs; in fact, we should rather be inclined to associate the chords employed with a different key and mode altogether; and, besides the effect is, on the whole, not of the most agreeable character.

Ex. LXIX.

If these two examples (Ex. LXIX. *a* and *b*) be played over, they will at once convince us as to which of the chords—the primaries or the secondaries—should be most frequently employed; and we shall unhesitatingly admit that if the music is to be of recognisable tonality, there must be a preponderance of primary chords. We wish to emphasise this point, because we know that nothing is more common with beginners in composition than the abuse of the secondary chords.

The tonality of the music should at no point be entirely lost sight of, so to speak, but it is desirable that it should always be particularly apparent at the beginning and at the end of a piece; therefore the former of the two following examples (Ex. LXX., *a* and *b*) is the more distinct and decided.

Ex. LXX.



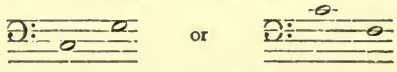
Both of the above examples (Ex. LXX., *a* and *b*) are good; but key and mode are much more strongly expressed in the former than they are in the latter. At *b* there is distinct minor feeling near the beginning and also near the end, due to a somewhat excessive use of secondary chords. At *a* secondary chords are more sparingly employed, so that this minor feeling does not preponderate at any point, and is less apparent than anywhere at the beginning and the end. We are sometimes told that common chords (in their $\frac{6}{3}$ position) may be employed in any order. This is true: but until we are thoroughly acquainted with the characters of the different chords, and the effect of every progression, together with the best means of treating the individual parts in approaching and quitting this or that particular chord, the advice is perhaps a little dangerous, as it is quite possible to employ common chords in such a way as not to produce the happiest results.

Common chords in succession produce their smoothest effects when their roots are closely related.* The primary chords may therefore be the more freely employed in any order, seeing that their relationship is in every case very close. The dominant and subdominant are both related to the tonic in the first degree; and although the two former chords are not related *to each other* in the first degree, yet their equally close relationship to the tonic, or to the key to which they belong—a relationship which none of the other chords can claim—allows them to be closely associated with each other Therefore the dominant is freely permitted to follow the subdominant, and the subdominant is permitted to follow the dominant. But this permission must not be carried too far; and so we find that while the progressions at Ex. LXXI. *a* are both good, those at *b* are not; or, at all events, they are questionable

Ex. LXXI.

Secondary chords and *mixed*† chords cannot be so freely employed as primary chords, since their relationship, either to their key or to each other, is always less close than is the case with primary chords alone. The following plan of progression shows how the bass notes

* The closest possible relationship of roots (except, of course, that of identity) takes place when the roots of two chords are to be found at the distance of a perfect fifth apart, as



This is relationship in the first degree. When the names of the roots are to be found by counting two fifths apart as C—D′ or C′—B♭, the relationship is in the second degree, and so on.

† By *mixed* chords is here meant primary and secondary chords together in the same progression.

of common chords may move, so as to ensure a close relationship and a smooth succession of harmonies, in using mixed chords :—

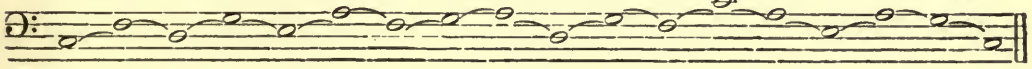
1st. Bass notes moving, up or down, a fourth or a fifth (Ex. LXXII. *a*).

2nd. Bass notes moving down a third from the tonic, the submediant, the dominant, or the subdominant (Ex. LXXII. *b*).

3rd. Bass notes moving one degree, up or down, to or from the dominant (Ex. LXXII. *c*).

Ex. LXXII.

(*a*) (*b*) (*a*) (*b*) (*a*) (*b*) (*c*) (*c*) (*a*) (*a*) (*c*) (*a*) (*b*) (*a*) (*a*) (*c*) (*a*)

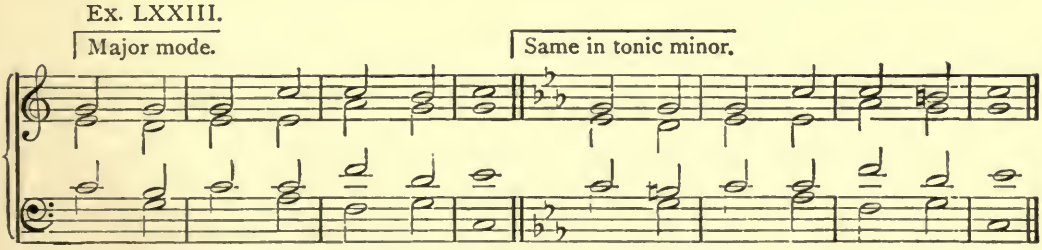


The student should harmonise the above bass, in common chords, and test the effect of each progression.

In a minor key there are only four common chords—the other three scale-harmonies being discords. The common chords are the tonic, the dominant, the subdominant, and the submediant. Beginners have generally some difficulty in dealing with the harmonies of a minor key. They try to form mentally too strong a connection between the minor key and its *relative* major. Now, this may be all very well from a melodic point of view, but in dealing with harmony it is apt to lead to much confusion ; and it fails to give the student confidence in the treatment of minor harmonies, so that he has continually to fall back upon the relative major scale for guidance as to his minor scale chords. This guidance the relative major can only give in a kind of second-hand way. Now, if the student would only try to connect, in his mind, the minor scale with its *tonic* major, he would find it to be much more advantageous, as the two modes in the same key are largely subject to the same harmonic treatments—the progressions of the one serving equally well for the other.

Any good progression of common chords in a major key is equally good in its tonic minor key, provided that no chords be used but which may be found in the minor scale—tonic, dominant, subdominant, submediant—and provided also that no faulty melodic interval * results by the change from major to minor. This is exemplified in Ex. LXXIII. The student will gain considerable experience and fluency in dealing with minor harmonies by constructing exercises on the principles here explained.

Ex. LXXIII.



In dealing with first inversions we have, of course, greater scope for variety in our harmonies.

In the major mode we may use a first inversion on every degree of the scale. In using these inversions, either by themselves or mixed with $\frac{5}{3}$ chords, the different progressions must be even more carefully considered than before. When the bass part moves by single steps, one or more $\frac{6}{3}$ chords may be employed anywhere while the conjunct movement continues. This kind of movement in the bass part is sufficient to form a close connection between chord and

* For faulty melodic intervals, see Chap. III.

chord—see Ex. LXXIV. *a.* When, in a progression, the bass-part skips, however, and one of the chords happens to be a first inversion, or both happen to be first inversions, then the roots of the two chords forming such a progression should either be the same or related in the first degree. See Ex. LXXIV. *b.*

Ex. LXXIV.

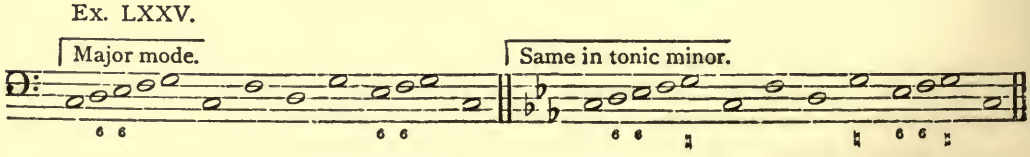
As the opening passage of the above (Ex. LXXIV.) moves by single steps, first inversions may be introduced on any of the notes (except, of course, the first, which must be a $\frac{5}{3}$) without considering the root relationship. Let it be noticed that the second and third chords would not make good $\frac{5}{3}$ chords: these notes are not included in the plan of progression which we gave for $\frac{5}{3}$ chords. In passing from the fifth note (G) to the sixth (E) a skip takes place and a first inversion occurs. Here the roots of the two chords are related in the first degree. In the progression from the sixth note (E) to the seventh (C) another skip occurs together with a $\frac{6}{3}$ chord: the roots here are the same for both chords. The rest of the example may be easily followed. The student should fill up the harmonies according to the figuring, and observe the effect of every progression.

In the minor mode there are six first inversions usually allowed—one on every degree of the scale except the third. Any good arrangement of common chords and first inversions mixed, in a major key, will be equally good in the tonic minor, provided that the first inversion of the mediant be omitted, and that faulty melodic intervals do not arise from the change to the minor mode. Ex. LXXIV. will, therefore, remain perfect, as it fulfils these conditions. The student may put three flats in the signature, marking a sharp in the figuring before the first 6 and under every G; he can then play the example over in the key of C minor.

Second inversions are so restricted in their use that the ordinary limitations regarding them, which are to be found in all works on harmony, are quite sufficient for their proper guidance. They are similarly dealt with in both modes.

The chord on the *leading note*, as the student doubtless knows, is not a common chord—not having a perfect fifth—and its use in its $\frac{5}{3}$ position is not generally allowed. In both modes this chord is the same. In the minor mode, however, we have another example of this chord with the diminished fifth, namely, the chord on the supertonic. As a supertonic chord in a minor key it is quite allowable in its original position, and this helps to keep the similarity of progression between the two modes all the more perfect.* A passage in the major mode in which the supertonic chord occurs is quite good when transposed to the tonic minor, provided the conditions already specified in regard to the previous example be attended to. This is shown in Ex. LXXV.

Ex. LXXV.



When we come to deal with *essential** discords we find what harmony teaches in regard to

* The above licence, with regard to the supertonic in its original position in a minor key, is not generally conceded, although it is sometimes taken.

them quite sufficient for their *preparation* and *resolution*. But when the student is left to himself to arrange his harmonies, he may sometimes find himself a little puzzled to know exactly when and where to introduce an essential discord. The following may be found of some assistance in this respect:—

1st. *Wherever the bass part moves upwards three notes stepwise*, an essential discord may be formed, in one or other of its inversions, *on the middle note*, provided the discord can be properly resolved.

2nd. *Wherever the bass part moves up a fourth or down a fifth*, an essential discord may be formed *on the first of the two notes*, if the note preceding that allows of its preparation.

According to the rules just enunciated, what great opportunity is given in Ex. LXXV. for the introduction of essential discords. The first passage offers scope for the application of the first rule. We cannot include the first note in our scheme, however, as the first chord is always of the same formal character. With the next three notes we have E in the middle; this would be the bass note of the tonic seventh (major) in its first inversion; the chord of preparation would be a $\frac{6}{3}$ on the supertonic and the chord of resolution a $\frac{5}{3}$ on the subdominant. Then in regard to the second rule, from the sixth to the seventh chord the bass moves up a fourth. Here the same discord in its original position may be used on the note C, the notes before and after allowing of proper *preparation* and *resolution*. The progression from the eighth to the ninth note takes another skip of a fourth, on the first of which two notes the essential discord of the supertonic seventh may be formed. Lastly, the three notes before the concluding chord move upward in steps: the middle note here may carry a first inversion of the supertonic seventh. According to the foregoing plan, the following would be the full figuring of every chord in Ex. LXXV.

5	6	6	5	5	7	5	7	5	6	6	5	5
3	3	5	3	3	5	3	5	3	3	5	3	3
		3			3		3			3		

The student is perhaps aware that a major seventh on the tonic is not available in a minor key, as it does not allow of a proper melodic resolution. The supertonic seventh, however, may be freely employed, so that the following figuring would serve for the example in C minor:—

5	♯6	6	5	5	5	5	7	5	6	6	5	5
3	3	3	3	♮	3	3	5	♮	3	5	♮	3
							3			3		

The student should work out these examples and construct others. He is sure to find the results both interesting and instructive.

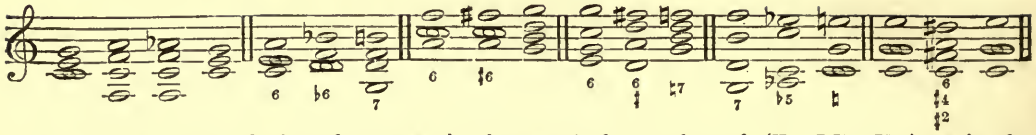
*Fundamental** discords may be employed in the same way as we have just described, but the *preparation* may, of course, be dispensed with.

Chromatic chords are a source of perplexity to beginners as to when and how they may be introduced and treated. The following may afford some guidance:—

1st. A chromatic chord may follow immediately the diatonic chord, from whose notes it is accidentally formed, or it may be used at once in place of that chord; and it may proceed to any chord to which the aforesaid diatonic chord may move, provided that the accidental, if it be a flat, fall a diatonic semitone or rise a chromatic semitone; or if it be a sharp, rise a diatonic semitone or fall a chromatic semitone to its next note. If there be two similar accidentals in the chord one should follow the rule, the other may or may not as is convenient. Let the student apply this to the following examples:—

* All discords of the same character as dominant discords.

Ex. LXXVI.



It will be observed that the same simple plan is here adopted (Ex. LXXVI.) as in the former cases, namely, bass notes moving by single steps or skipping by related roots. If this simple expedient be attended to strictly, the student may use any kind of chord he pleases, so long, of course, as it be a legitimate combination of notes.

Chromatic chords retain their character in being transposed from major to minor; and, as a general rule, a passage with chromatic chords, if it be good in the major will not be bad in the minor, if the already specified conditions be attended to. Let the student verify this by taking Ex. LXXV. and working it out to the following figuring:—

In the major mode

	5	6	6	5	5	♭7*	5	7*	♯7	6*	6*	5	7	5	
	3	4	3	3	3	5	3	5	3	♭5	5	3		3	
		3				3		♯		3	♭				

* Chromatic chords, which must be all of the same character in the minor.

In the minor mode

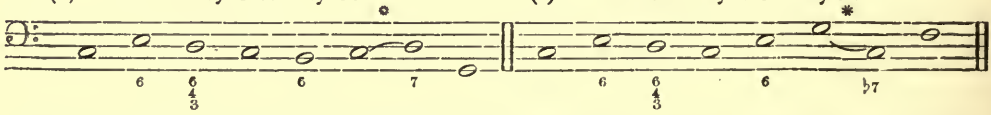
	5	♯6	6	5	5	♭7	5	7	♯7	6*	5	7	5
	3	4	3	3	♮	5	3	♯5	♮	5	♮		3
		3				♮		♯		3			

* This chord is the same in character modally as the chromatic chord in the major example.

In the matter of modulation chromatic chords are very useful: perhaps none are more so than the fundamental discord of the seventh. Every key has three such chords which are very easily managed, namely, the dominant seventh (which, of course, is a diatonic discord) and the tonic and supertonic sevenths (which are both chromatic). These three chords are the same in both modes. The two latter, while they are chromatic in their own key, are diatonic in the two next related keys; so that in using one of these chromatic sevenths, we may, if we wish to modulate, consider ourselves at once to be in that key to which it diatonically belongs, resolve the chord on another chord whose root lies a fourth higher, and proceed in the new key—as in Ex. LXXVII.

Ex. LXXVII.

(*a*) From Key C to Key G. (*b*) From Key C to Key F.



Here (Ex. LXXVII.) the modulation is accomplished by the same old plan of progression—the bass notes moving by single degrees, as in *a* at *; or by the bass notes skipping with related roots, as in *b*, at *. In the tonic minor these harmonies will stand, and, with three flats in the signature, would be fully figured thus:—

a

5	6	♮6	5	♮6	5	7	5	
3	3	4	3	3	3	♮5	3	
		3				♯		

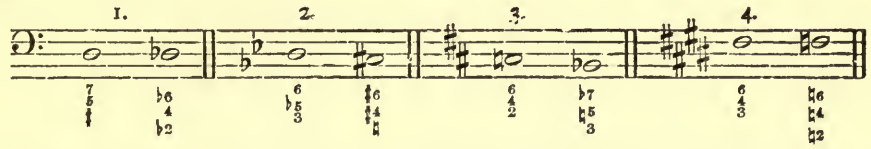
b

5	6	♮6	5	6	♭7	5	
3	3	4	3	3	5	3	
		3			♮		

The three fundamental sevenths of a key may be used in any order in close succession. Not only so, but any one of them may proceed at once to a similar chord in any other key, major

or minor, provided always that a smooth and faultless melodic progression of the several parts be obtained. This affords a handy means of modulating to a remote key. A few examples are here given :—

Ex. LXXVIII.

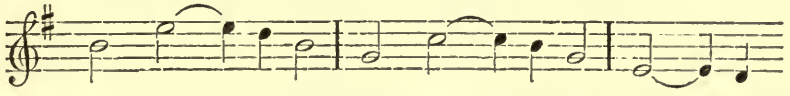


1. Supertonic seventh in C to the third inversion of the dominant seventh in A♭.
2. First inversion of the tonic seventh in B♭ to the second inversion of the supertonic seventh in E.
3. Third inversion of tonic seventh in D to the dominant seventh in E♭.
4. Second inversion of dominant seventh in E to the third inversion of the supertonic seventh in F.

The student should work out all the exercises we have given, and should construct others on similar lines.

We have just a word or two to say regarding *suspensions*. It is sometimes a serious matter for the beginner to discover where he may introduce an effective suspension in his compositions. Suspensions must be used sparingly; but there is nothing easier than the treatment of suspensions, and when their management has once been acquired it is apt to be abused. Like many other devices, this is a kind of seasoning element in composition, and too much may become unpalatable.

The whole secret of practical suspensions is simply this—wherever the melody of a single part moves down one degree, if the harmony be correct, there a suspension may be introduced without further alteration. Take the first illustration in this chapter—Ex. LXIX. The treble part moves down one degree in the middle of the first measure, in the middle of the second, and at the beginning of the third. The treble part, therefore, up to this point, might be written with suspensions without any alteration of the other parts, thus :—



The alto part also might, in the middle of the second measure, and at the beginning of the last, have suspensions introduced. So might the tenor have two in the first measure, one in the second, and one in the third; and these might be going on all at once, and the only objection that could be offered might be that it was just too much of one thing.

Passing notes are another means of embellishing a composition without affecting its construction fundamentally. Any melodic interval may be filled in with passing notes, provided no direct consecutive octaves or fifths arise thereby. Where the interval of a third occurs, however, is always the best place to introduce a passing note, and no consideration need be taken as to whether it be a discord or not. For example, were we to take the same treble part above quoted, keep the suspensions we have introduced, and fill up every interval of a third with a passing-note, this would be the result :—

This would not interfere in any way with the existing harmonies.

We now leave the subject in the hands of the student, trusting that he may have found useful help in our humble efforts.

MUSICAL SCIENCE.

By J. C. GRIEVE, F.E.I.S.

CHAPTER I.

THE SCALE OF NATURAL HARMONICS.

In listening to what is *usually considered* to be a single sound, it is not only *one* sound we hear, but the effect of a number of sounds compounded into one. Such a sound is called a compound-tone. The lowest sound in this combined series is generally the loudest and most observable; it is called the *root*, or *generator*, and from it the sound of a compound-tone is named as C, D, E, or whatever pitch it may be. The higher sounds are comparatively faint; indeed, they are not usually individually perceptible unless the attention be specially directed to them. Their presence, however, according to their number and pitch, gives to musical sound that peculiar feature called *tone-quality*. These fainter sounds are called *harmonics*, and all of them, *root* and *harmonics together*, go under the name of *partial*-tones.

Ex. I. *a*.*—**The Scale of Nature.**

Numbers of Partial-tones.	Names of sounds.	Intervals between adjacent sounds.	Approximate number of commas in each interval.
24	G		
23	G♭₁	Nearly a small chromatic semitone	$3\frac{7}{24}$
22	F♯♯₁	More than a small chromatic semitone	$3\frac{11}{24}$
21	F₁	More than a small chromatic semitone	$3\frac{7}{12}$
20	E	Less than a large chromatic semitone	$3\frac{8}{12}$
19	E♭₁	Less than a large chromatic semitone	$3\frac{7}{8}$
18	D	More than a large chromatic semitone	$4\frac{1}{8}$
17	D♭₁	More than a large chromatic semitone	$4\frac{3}{8}$
16	C	Less than a diatonic semitone	$4\frac{5}{8}$
15	B	Exact diatonic semitone	5
14	B♭₁	More than a diatonic semitone	$5\frac{1}{4}$
13	A♭	Less than $\frac{3}{4}$ of a minor tone	$5\frac{5}{8}$
12	G	About $\frac{3}{4}$ of a minor tone	$6\frac{1}{8}$
11	F♯₁	About $\frac{3}{4}$ of a major tone	$6\frac{2}{3}$
10	E	Less than a minor tone	$7\frac{1}{3}$
9	D	Exact minor tone	8
8	C	Exact major tone	9
7	B♭₁	More than a major tone	$10\frac{1}{4}$
6	G	Less than a minor third	$11\frac{3}{4}$
5	E	Exact minor third	14
4	C	Exact major third	17
3	G	Perfect fourth	22
2	C	Perfect fifth	31
1	C	Octave	53

ROOT.

* This, and all similar Tables following, should be studied from the bottom upwards.

Ex. I. *b*.—The Scale of Nature *(continued.)*

		Mixed Intervals.	Commas.
48	G		
47	♭G	= Diatonic semitone	5
46	G♭1		
45	F♯		
44	F♯1		
43	♮F	= Major tone	9
42	F1		
41	E♯1		
40	E		
39	♭E		
38	E♭1	= Minor tone	8
37	D♯1		
36	D		
35	♭D		
34	D♭1	= Major tone	9
33	C♯1		
32	C		
31	B♯1	= Diatonic semitone	5
30	B		
29	♭B		
28	B♭1	= Minor tone	8
27	♮A		
26	A♭1		
25	G♯1	= Major tone	9
24	G		

{ Beginning with the twenty-fourth partial-tone of the root C. }

A *comma* is a very small portion of a musical interval. It may be said to be, for general purposes, about the fifty-third part of an octave. The calculation of intervals by means of commas, is only intended as an approximate measurement, adopted because it is easy of apprehension. When an exact measurement is required, it is obtained by the use of *arithmetical ratios*. This latter method requires more thought and deeper calculation. It is indispensable, however, where absolute correctness is required.*

By means of the commatic measurement, indicated in the right-hand column of Ex. I. *a*, the comparative sizes of the various intervals formed by the ascending partial-tones may be understood in a simple way. For instance, the first interval in the Table, formed by the first and second partial-tones, contains fifty-three commas; the second interval, formed by the second and third partial-tones, contains thirty-~~two~~ one commas. We see at a glance, then, that the second interval is considerably more than half the distance of the first. If we take the next interval, formed by the third and fourth partial-tones, we find the distance again reduced, namely, to seventeen commas. Now, were we to go over the whole series of partial-tones, no matter how far they might be extended, we should find that this gradual reduction of distance, in every ascending interval, is invariably maintained without the faintest shadow of exception. The

* This measurement is explained further on.

point to be noted, then, is this—In the whole range of what we may call *Nature's Scale*, of all the intervals formed by adjacent sounds, there are not two intervals to be found exactly alike.

In the next column we have the names of the intervals. It need only be observed here that out of the twenty-three intervals produced by every pair of adjacent partial-tones in the example, there are only eight that we employ in our musical system. These are, the *octave*, *perfect fifth*, *perfect fourth*, *major third*, *minor third*, *major tone*, *minor tone*, and *diatonic semitone*. The other fifteen are musically unknown to us—they are not, to us, musical sounds.

The next column contains the alphabetical names of the sounds represented. It will be observed that some of the letters are marked thus ₁ and others thus ': the former are a little lower, and the latter higher, than the corresponding sounds in our musical system.

The column containing the numbers of the partial-tones is of more importance than it may at first seem to be. It is a Table of *arithmetical ratios*. These ratios express, with mathematical precision, the relationships which the different sounds in the example bear towards each other in respect of their vibrational rapidity; they tell us exactly the difference in pitch between any two sounds, no matter whether they be near to, or far away from, each other. Let us take a simple illustration of this. The numbers of the two lowest partial-tones are 1 and 2. These correspond to the note C and its octave. Now, as 1 is to 2, so is C to C'; that is to say, as 1 has half the value or half the quantity of 2, so has C half the number of vibrations of the C' above. Raising a note an octave means, doubling the rapidity of the vibrations.

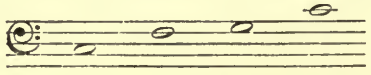
If we take the next two adjacent figures in the Table (2 and 3), we shall find that as 2 is to 3, so is C to G. In other words—as 2 contains $\frac{2}{3}$ of 3's quantity, so does C contain $\frac{2}{3}$ of G's vibrations. It is not necessary to quote any more examples in the meantime, as the principle is the same throughout. To avoid mistakes, however, we may just mention that the terms of the proportional ratios may be reversed thus:—as 3 is to 2, so is G to C; meaning, that as 3 is $\frac{3}{2}$ of 2, so the quantity of G's vibrations are $\frac{3}{2}$ of those of C.

In these ratios, then, we have the means of expressing accurately (which musical notation cannot always do) every interval that may be required. In using arithmetical ratios for this purpose, they are usually written as improper fractions, thus:—$\frac{2}{1}$ = an *octave*, $\frac{3}{2}$ = a *perfect fifth*, $\frac{4}{3}$ = a *perfect fourth*, $\frac{5}{4}$ = a *major third*, $\frac{6}{5}$ = a *minor third*, $\frac{9}{8}$ = a *major tone*, $\frac{10}{9}$ = a *minor tone*, $\frac{16}{15}$ = a *diatonic semitone*. These are the eight intervals in Exercise 1 that belong to our musical system.

CHAPTER II.

SCALES OF MUSICAL ART.

THE major and minor scales of to-day have come down to us from the ancient Greeks. Of course, they have undergone certain alterations in the course of their transmission, the most important change being a more exact adjustment of the intervals to suit the requirements of modern harmony. In their rough outline, however, our scales are the same as those used when Greek art flourished. It is supposed by some authorities that, at a very early period in the history of ancient music, the scale consisted but of four notes:—



This is a most rational supposition, if it be no more. Let us see what this crude form of scale consists of. Its widest interval is an octave—the most natural of all intervals. The two sounds of which an octave is composed are identical in everything but pitch—they are so much alike that the one is often mistaken for the other. In fact, if they are produced simultaneously and perfectly in tune, it is impossible to tell that there are two notes sounding. Nature presents us first of all with the octave; and that the primitive musician should have accepted it as his

starting point is only what might be expected. The next thing to be aimed at after the adoption of the octave is its division into smaller intervals. We may readily imagine that, in the initiatory stages of musical art, there would first spring up a feeling for strongly defined and easily apprehended intervals. The powerful resemblance which the fifth bears to the tonic would naturally cause that sound to suggest itself as a dividing point for the octave. Here, then, we have the division of the octave which nature herself makes :—

$$\left\{\begin{matrix} C^{1} \\ G \end{matrix}\right) = \textit{Perfect fourth} \qquad \left\{\begin{matrix} G \\ C \end{matrix}\right) = \textit{Perfect fifth}$$

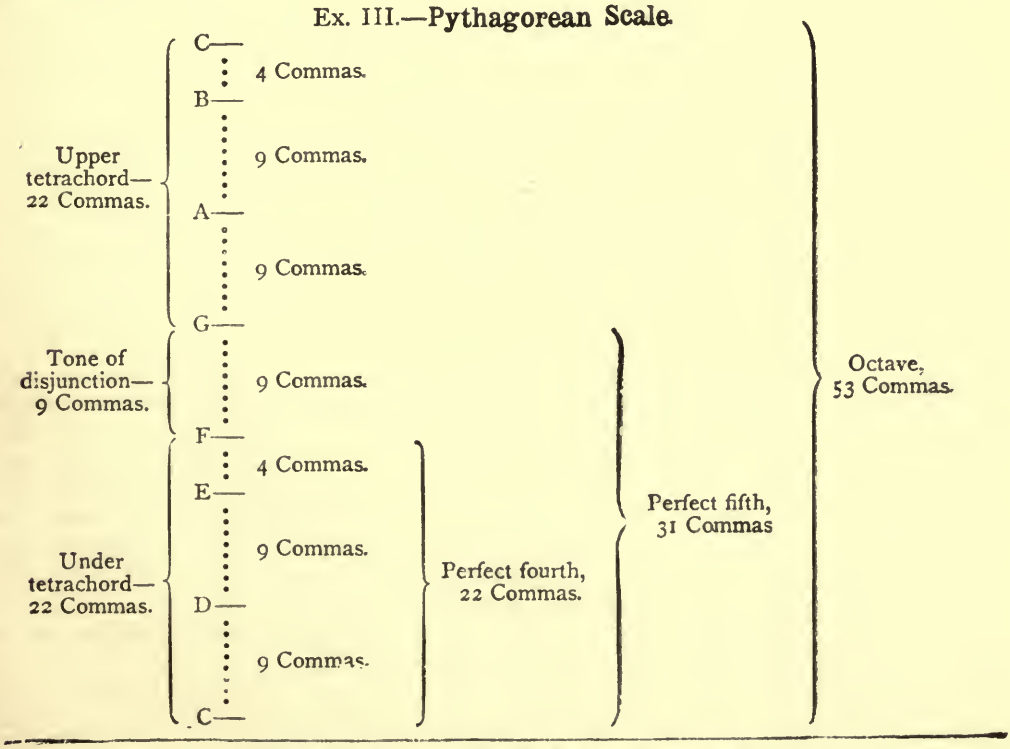
But here art may be supposed to have stepped in, and, observing the lopsidedness of the arrangement, the lower interval is larger than the higher, she selected arbitrarily—for there was nothing to suggest it naturally—the note F, thus forming the same interval with the lowest sound that the G does with the highest, and also forming the same interval with the highest sound that the G does with the lowest. This arrangement is unique and symmetrical :—

$$\left\{\begin{matrix} 5\text{th} = \left(\begin{matrix} C^{1} \\ G \end{matrix}\right) = 4\text{th}. \\ 4\text{th} = \left(\begin{matrix} F \\ C \end{matrix}\right) = 5\text{th}. \end{matrix}\right\}$$

Starting, then, with C as a basis, and selecting the upper C^{1} and the intermediate G—both of which Nature approves,—then adding an intermediate F, which Nature rejects—we arrive at a rudimentary form of scale, which may be said to be two-thirds Nature and one-third Art.

In the time of Pythagoras* the scale had reached completion—having eight sounds. In fact, that philosopher himself arranged the intervals of the scale in something like mathematical order. See Ex. III.

Ex. III.—**Pythagorean Scale.**

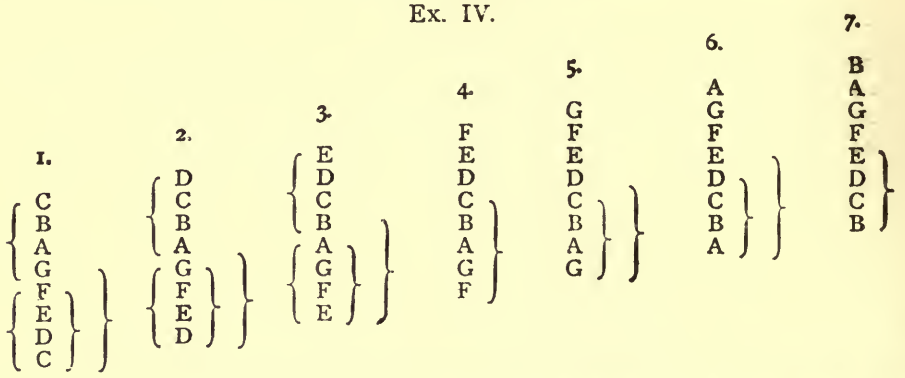


* Upwards of five hundred years before the Christian era.

In the scale the *octave*, *fifth* and *fourth* are *perfect*. The upper and under portions of the scale, called *tetrachords*, are exactly similar to each other in every particular, excepting, of course, that of pitch.

To obtain variety in their music the Greeks used this scale in different *modes*, namely, by taking each of the notes in rotation as a starting note, or, as we would say, as a keynote, but without making any sharp or flat alteration—all the notes used being, as we should say, *natural*. This produced seven different scale-forms or *modes*, as shown in Ex. IV.

Ex. IV.



Of these seven *modes* (Ex. IV.) the first three are supposed to be the oldest—they are certainly the most perfect, from a scientific and symmetrical point of view. Each of these three *modes* contains a *perfect fifth* and a *perfect fourth;* and in each the two tetrachords are exactly similar.

Modes five and six have *perfect fifths* and *fourths*, but they lack the tetrachordal symmetry. Four and seven are deficient in both points: in both the tetrachords are dissimilar; in the former there is no *perfect fourth*, and in the latter there is no *perfect fifth*. In consequence of this the two last-mentioned *modes* fell into disfavour as time went on.

This is not the place to discuss whether the ancient Greeks knew anything about harmony or not. The prevalent opinion seems to be that they did not, although there are some who hold opposite views. We may say, however, that if they did practise harmony, owing to the division of the intervals in their scale, it must either have been very crude or very unscientific. Perfect fifths and perfect fourths are most important intervals, but they are not sufficient in themselves for the purposes of harmony: we want *major* and *minor thirds* and *sixths* as well, and these intervals the scale of Pythagoras was incapable of producing with anything like scientific accuracy.

Let us examine, for a few moments, this ancient scale (Ex. III.) If we turn to Ex. I. we shall find that an exact *major third* has seventeen commas; but every *major third* in this Greek scale (C—E, F—A, G—B) contains eighteen, one comma too many. An exact *minor third* contains fourteen commas; but every *minor third* in Ex. III. (D—F, E—G, A—C, B—D) contains only thirteen, one comma too few. An exact *major sixth* contains thirty-nine commas (from the 9th to the 15th partial-tone, Ex. I.); but in the Greek scale all the *major sixths* (C—A, D—B, F—D, G—E) contains forty. An exact *minor sixth* contains thirty-six commas (from the 10th to the 16th partial-tone, Ex. I.), but every *minor sixth* in the Greek scale (E—C, A—F, B—G) contains only thirty-five.

We see, then, that whatever purposes the Pythagorean scale may have served, it could not have satisfied the requirements of modern harmony.

THE MAJOR SCALE.

In a scale designed for melodic purposes only, it might not be quite so necessary that its notes should form what we call exact major and minor thirds and sixths with each other, as it would require to be in a scale designed to serve the demands of harmony as we understand it. In melody the sounds occur in succession; and what might be considered *untunefulness* amongst the intervals would not affect the listener in the same degree as it would in harmony, where the sounds are heard simultaneously. And, besides, the intervals of such a melodic scale as we have spoken of might be perfectly in tune, according to their character, and quite scientific, but they might not be capable of forming varied and satisfactory harmonic combinations. As modern music embraces both melody and harmony (harmony, of course, being the predominating feature, for unaccompanied melody is comparatively rare), it is necessary that our scale should possess a sufficient variety of intervals for melodic purposes, and should also have these intervals so attuned as to produce the most satisfactory combinations of sounds (or chords) that science can supply, and that art can select. Let us see, then, how our scale is designed for this end, by looking once more at that skeleton form of scale already spoken of:—

C'
G
F
C

Here we have three different sounds, the importance of which every one who has studied harmony must know—the *Tonic*, the *Dominant*, and the *Subdominant*. These three sounds may be called the harmonic pillars of the scale. If we go back to the Scale of Nature (Ex. I. and II.) for guidance as to how the gaps in this skeleton scale should be filled in, we shall find that at the fifth partial-tone there is an E above a C. If we follow this example and put an E above our C, in the lower gap, we shall have sufficient material in our scale to form at least one satisfactory harmonic combination, namely, the Tonic chord:—

Tonic chord = C' / G / C
G = *Minor* third, 14 Commas
C = *Major* third, 17 Commas
Perfect fifth, 31 Commas.

This, then, is the first chord that Nature develops. It is the only *primary* common chord that Nature produces, and the only common chord whose intervals occur in *direct* succession. If we look again for the next major common chord that Nature brings into existence we shall find its notes at the twelfth, fifteenth, and eighteenth partial-tones. Fitting this chord into our unfinished scale we obtain this:

D'
C'
B
G
F = Dominant chord.
E
C = Tonic chord.

This fills up the higher gap in the same way that the lower gap was filled up. Of course, the D' is beyond the octave limit, and for our present purpose it must be brought down. This transposition of the D' from the higher to the lower octave is a perfectly scientific arrangement,

as it gives us the order in which Nature first arranges the three sounds of all her major chords:—

C'
B = fifteenth partial-tone.
G = twelfth partial-tone.
F
E
D = ninth partial-tone.
C

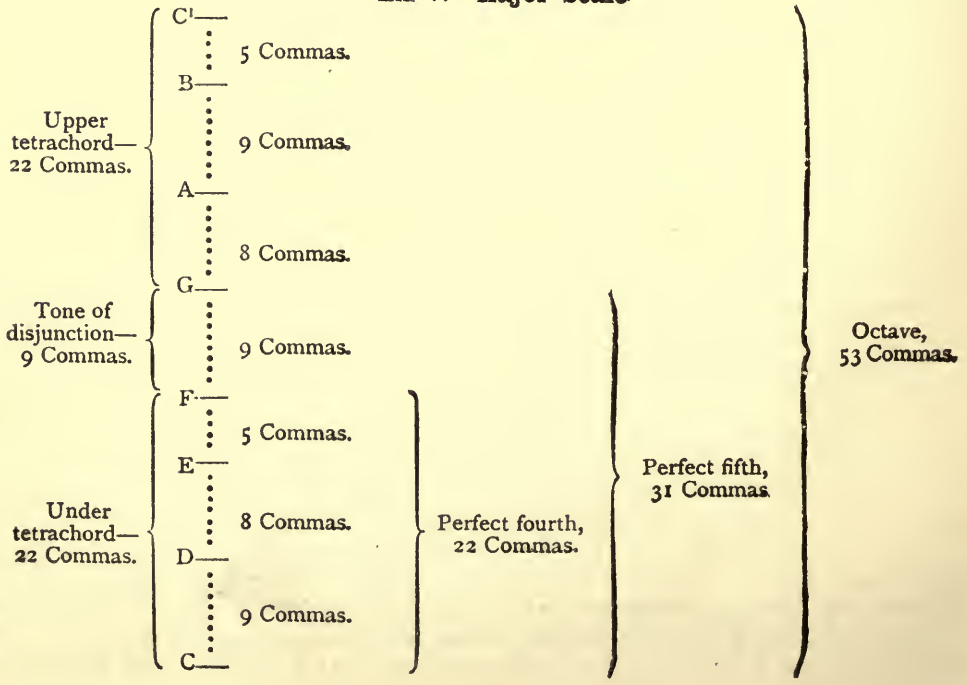
Our scale is now all but complete; and this has been accomplished by imitating Nature, as far as the circumstances of the case would allow, by building common chords, first on C, and next on G, just as Nature does.

If we treat the note F as we did C and G, and build a common chord on it, then our scale will be complete. But if we search for this last chord in the Scale of Nature we shall, of course, fail to discover it.

Chord of F = C, B, A = Chord of G.
G, F, E = Chord of C.
D, C

Our scale then is really like the skeleton form from which it was built up, two parts Nature and one part Art.

Ex. V.—**Major Scale.**



It will be seen by the above that our major scale bears a strong resemblance to the scale of Pythagoras. The *tetrachords*, *fourths*, *fifths*, and *disjunction-tones* in both cases are alike. We have already said that the thirds and sixths of the Pythagorean scale were deficient. It is in regard to these intervals that our scale claims superiority for harmonic purposes. Our major scale is composed of three major chords, all being strictly in time according to Nature's simplest measurement thus :—

G, E	= Minor third 14 Commas.	Perfect fifth 31 Commas.	D, B	= Minor third 14 Commas.	Perfect fifth 31 Commas.	C', A	= Minor third 14 Commas.	Perfect fifth 31 Commas.
E, C	= Major third 17 Commas.		B, G	= Major third 17 Commas.		A, F	= Major third 17 Commas.	

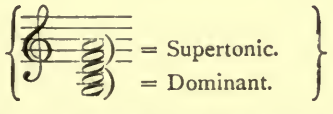
But the major scale is also capable of forming three minor chords. Are these as perfect as the major chord? Not quite: one of them is slightly faulty, as will be seen from the following :—

B, G	= Major third 17 Commas.	Perfect fifth 31 Commas.	E', C'	= Major third 17 Commas.	Perfect fifth 31 Commas.	A, F	= Major third 17 Commas.	Perfect fifth *grave* 30 Commas.
G, E	= Minor third 14 Commas.		C', A	= Minor third 14 Commas.		F, D	= Minor third 13 Commas.	

We have placed the minor chord of the Mediant first, because it is the first, and in fact the only one of the three that is derived from the harmonics of a given root.* The second chord in order (the Submediant) is also exact, but, of course, it does not contain Nature's A—if it did it would not be exact (see the 27th, 32nd, and 40th partial-tones, Ex. I., where the A is a comma too high). The last chord of the three given above (the Supertonic chord) contains the notes F and A, not given in Nature's scale. This chord is not exact—it is a comma too small, having only thirty instead of thirty-one commas. Here is an imperfection in our scale which cannot, under existing circumstances, be got rid of. The chord of the Supertonic could be made perfect by choosing an F and an A of Nature's providing; but then, these notes would be too high to form an exact Subdominant chord with C—as here shown :—

C, A	= 13 Commas.	Perfect fifth (*grave*) 30 Commas.
'F	= 17 Commas.	

As, however, the Subdominant is one of the *principal* chords of the scale, it is necessary that this chord should be perfect, and that the inevitable imperfection should be thrown on the Supertonic, which is only a *secondary* chord. The blame of the imperfection here spoken of is usually laid upon the note D, but the F and the A are really the defaulting notes. Seeing, then, that the F and the A cannot conveniently be altered, the D is made a note of variable pitch. When the D is required to form a part of the Dominant chord it retains its proper position in the scale, namely, nine commas above C; but when is it required to form a part of the Supertonic chord, then the D must be lowered a comma for the time being, if that chord is to be in tune.† This alteration in the pitch of the second degree of the scale is not always necessary, neither is it always possible. In the chord of the Dominant ninth, for instance, which, from a structural point of view, at least, is a conjunction of the Dominant and Supertonic chords—



* This may seem strange, seeing that the Mediant chord is rejected as a common chord by some theorists. We are not dealing here with any particular theory—we are simply giving *fact*, and theory is not always fact.

† Of course this could only possibly be done on instruments capable of producing *just intonation*. It could not be done on instruments with fixed sounds, such as the pianoforte.

it is impossible for the D to form exact intervals both with the notes above it and the notes below it; nor is it absolutely necessary that it should—the chord would not thereby be rendered a bit less harsh than it is.

In studying this subject, the student will have occasionally to deal with cases in which the imperfection spoken of must be taken into account. Wherever the *second* degree of the scale forms an interval with the *fourth* or the *sixth*—no matter which note be uppermost—there this imperfection will be found.

After all has been said regarding the discrepancy alluded to in the Supertonic chord, it must be admitted that our scale is a wonderful invention. We use the word invention advisedly, because our scale is not the Scale of Nature—it is simply constructed of material selected from Nature's scale, and put together in that fashion best calculated to serve the purposes of human art. On the whole, the material is of a remarkably simple character. It will be readily admitted that intervals, such as *perfect fourths* and *fifths*, *major* and *minor thirds* and *sixths*, are much easier of apprehension than *diminished* and *augmented* intervals; and that our *tones* and *semitones* are much more easily estimated than the smaller intervals which the higher partial-tones of Nature's scale affords. We have seen that the higher we ascend in Nature's scale the more complex and varied do the intervals become; we need scarcely say that the lower partial-tones produce comparatively simple intervals.

Let us see what intervals our scale really contains. Taking the intervals formed by every pair of adjacent notes first, we find that, while they are all of a simple character, they do not follow the same *direct* succession that Nature adopts (see Ex. V.). In no part of Nature's scale is such a series of *direct* intervals to be found:—

Ex. VI.

	Corresponding partial-tones	Ratios
C, B = Diatonic semitone . . .	15th and 16th . . .	$\frac{15}{16}$
A = Major tone	8th and 9th . . .	$\frac{8}{9}$
G = Minor tone	9th and 10th . . .	$\frac{9}{10}$
F = Major tone	8th and 9th . . .	$\frac{8}{9}$
E = Diatonic semitone . . .	15th and 16th . . .	$\frac{15}{16}$
D = Minor tone	9th and 10th . . .	$\frac{9}{10}$
C = Major tone	8th and 9th . . .	$\frac{8}{9}$

Ex. VII.

		Names of Intervals	Number of Commas	Ratios
Measured from the Leading-note upwards	B—B'	Octave	53	1 : 2
	B—A	Minor seventh (small)	44	9 : 16
	B—G	Minor sixth	36	5 : 8
	B—F	Diminished fifth	27	45 : 64
	B—E	Perfect fourth	22	3 : 4
	B—D	Minor third	14	5 : 6
	B C	Minor second	5	15 : 16
Measured from the Submediant upwards	A—A'	Octave	53	1 : 2
	A—G	Minor seventh (large)	45	5 : 9
	A—F	Minor sixth	36	5 : 8
	A—E	Perfect fifth	31	2 : 3
	A—D	Perfect fourth (acute)	23	20 : 27
	A—C	Minor third	14	5 : 6
	A—B	Major second (large)	9	8 : 9
Measured from the Dominant upwards	G—G'	Octave	53	1 : 2
	G—F	Minor seventh (small)	44	9 : 16
	G—E	Major sixth	39	3 : 5
	G—D	Perfect fifth	31	2 : 3
	G—C	Perfect fourth	22	3 : 4
	G—B	Major third	17	4 : 5
	G—A	Major second (small)	8	9 : 10
Measured from the Subdominant upwards	F—F'	Octave	53	1 : 2
	F—E	Major seventh	48	8 : 15
	F—D	Major sixth (acute)	40	16 : 27
	F—C	Perfect fifth	31	2 : 3
	F—B	Augmented fourth	26	32 : 45
	F—A	Major third	17	4 : 5
	F—G	Major second (large)	9	8 : 9
Measured from the Mediant upwards	E—E'	Octave	53	1 : 2
	E—D	Minor seventh (large)	45	5 : 9
	E—C	Minor sixth	36	5 : 8
	E—B	Perfect fifth	31	2 : 3
	E—A	Perfect fourth	22	3 : 4
	E—G	Minor third	14	5 : 6
	E—F	Minor second	5	15 : 16
Measured from the Supertonic upwards	D—D'	Octave	53	1 : 2
	D—C	Minor seventh (small)	44	9 : 16
	D—B	Major sixth	39	3 : 5
	D—A	Perfect fifth (grave)	30	27 : 40
	D—G	Perfect fourth	22	3 : 4
	D—F	Minor third (grave)	13	27 : 32
	D—E	Major second (small)	8	9 : 10
Measured from the Tonic upwards	C—C'	Octave	53	1 : 2
	C—B	Major seventh	48	8 : 15
	C—A	Major sixth	39	3 : 5
	C—G	Perfect fifth	31	2 : 3
	C—F	Perfect fourth	22	3 : 4
	C—E	Major third	17	4 : 5
	C—D	Major second (large)	9	8 : 9

We see, then, that the intervals contained in our scale are, with a few exceptions, of a

simple kind, and are expressed by comparatively low ratios. The student must here bear in mind, that whatever the two numbers be in any ratio, the corresponding numbers in the scale of partial-tones (Ex. I.) will give an interval exactly the same in character as that expressed by the ratio. We may easily observe, by this means, that the intervals given in the preceding Table (Ex. VII.) lie, for the greater part, towards the bottom of Nature's scale. What about the few exceptions spoken of? Well, in every case the more complex intervals, such as $\frac{16}{27}$, $\frac{20}{27}$, $\frac{27}{32}$, $\frac{27}{40}$, $\frac{32}{45}$, $\frac{45}{64}$, are those in which either the F or the A occurs. It is not the D that is to blame for these high ratios (although that note is found taking part in them), for the very highest ratios in the Table ($\frac{32}{45}$ and $\frac{45}{64}$) are those in which there is no D.

In all that we have been endeavouring to explain, we have taken C as the *root* of Nature's scale and as the tonic of ours. Of course a series of natural harmonics may be built upon any note, just as a scale may be. In both cases, whatever note may be chosen to start with, the intervals that rise above it must always follow the same relative succession. The intervals in a major scale are *tone, tone, semitone*, and so on, and in every major scale they must follow the same order. Likewise, in the scale of natural harmonics the intervals are—*octave, perfect fifth, perfect fourth, major third*, and so on, and in this same order must the intervals rise above each other in every scale of natural harmonics, no matter whether the root be C, G, D, or anything else.

We have already said that Nature, in no part of her scale, produces a series of direct intervals corresponding to that employed in our scale. The point where the greatest coincidence arises is at our Tonic chord. In C—E—G we have a combination of intervals exactly as at the fourth, fifth, and sixth partial-tones of Nature's scale—a combination of sounds strongly suggested to us by Nature in every sound we hear. The Tonic chord is certainly the principal chord in music. Other chords there are of great artistic importance, any one of which may temporarily be dispensed with, but without a Tonic chord music would be meaningless. If it be for nothing else than having this, the first, the most powerful and the most perfect of Nature's harmonics for our Tonic chord, our scale can claim a scientific foundation. There are other chords and intervals in our scale not less scientific in themselves, as we have tried to show, than the Tonic chord; but in respect of their position in the scale and their immediate relation to each other, they must be considered as being more or less arbitrarily arranged. It would seem to be impossible that, so far as the Tonic chord is concerned, our scale could ever change; there appears to be no reason, however, why the other intervals of the scale should not undergo some alteration in the future. Helmholtz says that the scales and modes do not rest on any immutable laws of Nature, but are due to æsthetical principles which are subject to change.

If we go up as high as the twenty-fourth partial-tone (Ex. I*b*), we shall find that we can select all the scale sounds by taking one here and there between the twenty-fourth and the forty-eighth partial-tones. This is the first point we come to, in Nature's scale, where our scale sounds are all found within the octave. Strange to say, however, the scale thus discovered is the scale of G, not the scale of the natural root. In the scale of G, the F, and the A, which we have been complaining so much about, will not stand in the way at all. The scale of G does not require an F; and the A in the scale of G is not the A found in the scale of C, but one a comma higher; and this A we find to be derived from the root C at the fortieth partial-tone. In case this may appear to be a little puzzling let us try to make it clearer. In the scale of G, A is the second note: and the second note in a scale is nine commas above the first—therefore, in the scale of G, A is nine commas above G. But in the scale of C, A is the sixth note; and the sixth note is only eight commas above the fifth. G is the fifth note in the scale of C—therefore the A in this scale will only be eight commas above the G.

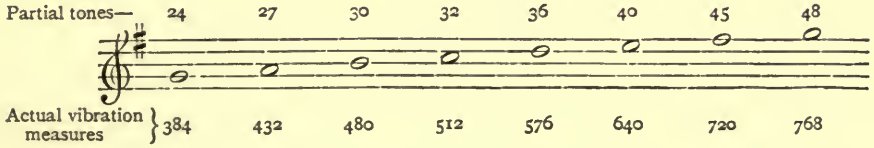
The following (Ex. VIII.) is the scale of G beginning with the twenty-fourth partial-tone of the root C:—

Ex. VIII*a*.

Partial-tones—48. G
45. F♯♯) = $\frac{16}{15}$ of 45 = 48
40. E) = $\frac{9}{8}$ of 40 = 45
36. D) = $\frac{10}{9}$ of 36 = 40
32. C) = $\frac{9}{8}$ of 32 = 36
30. B) = $\frac{16}{15}$ of 30 = 32
27. A) = $\frac{10}{9}$ of 27 = 30
24. G) = $\frac{9}{8}$ of 24 = 27

The scale thus derived is at the absolute pitch of Treble G.

Ex. VIII*b*.



This is the lowest complete major scale that Nature produces; therefore all our scales and scale-passages written lower than this are written at an artificial pitch.

The student should now work out the actual vibration numbers for the scale notes in different keys. Let us give an example of how this may be done. Suppose we wish to discover the numbers for the scale of G, given above, Ex. VIII*b*. we may easily find out what number to start with by referring to some of the other examples. We must have some known point to start from. Suppose, however, we knew no more than this:—The lowest sound we can hear is C, nine leger lines below the bass stave: this sound makes 16 vibrations per second; if we take the sound an octave higher the vibration number is doubled. Let us apply this knowledge to the point before us. Raise the note C of 16 vibrations four octaves, doubling the number of vibrations at each octave. This will give us middle C—

with 256 vibrations. The keynote of the scale to be worked out lies a fifth above this; the ratio of a fifth is 2 : 3. $\frac{3}{2}$ of 256=384, which is the vibration number for G. The ratio for the first step of the scale is 8 : 9. $\frac{9}{8}$ of 384=432, which is the vibration number for A. The next note, B, may be measured as a minor tone from A or as a major third from G. The latter is the easier way; the result is, of course, the same both ways—$\frac{10}{9}$ of 432=480, also $\frac{5}{4}$ of 384=480, being the vibration number for B. The next note is *sixteen-fifteenths* of B, but an easier way is to calculate it as a fourth above G—*four-thirds* of G—$\frac{4}{3}$ of 384=512 for C. And so on with the other intervals.

In making his calculations the student may perhaps be surprised to find the vibration number take sometimes the form of a *mixed number*, such as $341\frac{1}{3}$. This is all right enough in its way: it only shows that the note to which the number belongs is not naturally developed, for Nature does not make use of fractions. Let the student calculate the numbers for F and A from the root C, and he will find these two notes condemned by the result.

CHILDREN'S MUSIC.

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CHAPTER I.

INTRODUCTORY.

To children music is essentially a thing of pleasure. It is true that music affords enjoyment to older people as well. But, in this latter case, no matter under which of its various aspects it may be engaged in, before music can be fully enjoyed there must be some mental effort made, some faculty consciously exerted, some definable emotion stimulated. With children the enjoyment of music is purely a matter of wanton delight, incurring little or no thought or judgment, and almost without conscious observation. The cold seriousness, affected or otherwise, which the responsibility of little everyday duties and the acquirement of elementary education entail in the case of children, is thrown aside when they engage in practical music, and they revel in the strains of simple melody like butterflies disporting in the beams of the sun—they are surrounded by an atmosphere of charm and fascination, but there is no desire on their part to know the ways and means of its existence, to penetrate the secrets of its mysterious influence, or to analyse the emotional sensations so pleasantly awakened within them.

Every musical instructor of the young knows what a relief it is to the pupils when the theoretical portion of the lesson is done. How the faces of the children beam with delight as they open their singing-books and prepare for a song. Of course, the theory lesson need not be dull, at least as theory lessons go; but to children, who cannot be expected to know its usefulness and advantages, and who are naturally attracted by the bright side of everything, musical theory, even under the most favourable conditions, must always be, compared with practice, more or less dull. So that the exercise of song-singing, coming after a lesson on the dry and lifeless elements of musical notation, is like the full glow of the noon-day sun compared with the cold grey of a cloudy morning. Idealists tell us that the theory lesson should be made attractive and interesting—that we must do this, that, and the other thing to make it a real pleasure to the children. Vain delusion. Who ever heard tell of theory being a real pleasure to children? There must surely be very few experienced teachers who could deceive themselves with such a belief, when the facts of the case, as a general rule, go to prove that the theory lesson is received by the children with a feeling very much akin to toleration, waiting as they are, in most cases, impatiently for the song-singing to come on. It is an easy enough matter for a teacher who knows half of his business to make *one* theory lesson attractive, or even two or three. But after the glamour and the novelty have faded, and the real drudgery of the work begins to be felt, then comes the tug-of-war. To make a whole year's instruction in musical theory (and that necessarily confined to a limited portion of the subject) a real and a sustained pleasure to the children, would tax the powers of a modern society entertainer.

At first sight it might appear that the same argument applies to other educational subjects.

But a little consideration will show us that it does not, at least not to anything like the same extent. Children go to school to learn reading, writing, and arithmetic, and from the very first they begin to perceive that the acquirement of these subjects represents so much *work* to be performed—work, it is true, which many may take pleasure in; but it is *work*, *hard work* all the same, and not *play*. With music it is very much different. Music is to children an amusement, which, before their school education has begun, they have frequently experienced. Even when they go to school their first experience of it there is as a *recreation*, and they may naturally be expected to suppose that here at least is one subject of the school curriculum which cannot be called *work*. All through their school life this feeling remains more or less ineradicable; and, from the nature of the subject, it would be a wonder were it otherwise. So it comes to be difficult, nay, well-nigh impossible, to get children to understand why music should ever be used for any other purpose than that of pure unfettered enjoyment. Even the restraining of their voices, so frequently necessary for the cultivation of good *tone*, is often considered a hardship, and submitted to under protest which, if not audibly expressed, may be easily read in their surprised looks and in other outward and visible signs.

What shall we say then? Is theory not to be taught to children? Theory must be taught to children, but let it be administered in small doses. Do children, as a general rule, get too much theory? Not in the abstract, perhaps; but compared with the amount of practical work they engage in, probably they do. Shall we give them less of the theoretical? By no means; but give them more—much more of that which brightens, cheers, refreshes, and stimulates, namely, *song-singing*. Epsecially does this apply to the lower standards, say from II. up to IV. These classes do not, as a rule, take part in the musical demonstrations of the school, and so they miss the practice and all the enjoyment of rehearsing and performing, which such exhibitions entail. All this amusement falls to the lot of the senior pupils, while the juniors (outside of the Infant Room) are left to grind from one year's end to another at distasteful theory, and a limited number of songs, which lose their interest long before the year is done.

CHAPTER II

HOME INFLUENCE AND GUIDANCE.

WHAT treatment should children undergo at home, so that their musical taste and proficiency may be developed? This is the question to which the present chapter is devoted.

In the first place, we may assert that every child has a natural fondness for music—there may be exceptions, but they must be few. This fondness we find to be exhibited in various ways.

Was there ever a child who has not been lulled to sleep by a strain of simple melody, softly crooned by mother or nurse, when all other means had failed? Was there ever an infant that did not bound in its mother's arms, and throw up its tiny hands in ecstacy, at the sound of a musical instrument? Was there ever a child that did not crow with delight even at the rude rhythmic beating of a toy drum? To these questions we may safely answer in words that are scarcely original, but strictly appropriate—"Hardly ever." Surely, then, before all the beauties of nature and art combined, music can claim to be pre-eminently attractive and pleasing to the infant senses.

As children emerge from the infant stage, more distinct signs of musical feeling begin to show themselves. Some children, even before their lips can articulate the words, warble snatches of tunes they may have heard performed by their elders, in quite a recognisable fashion. Others, again, hum, from morning till night, curiously original melodies that never

had any previous existence except in their own imagination. Do not check those ebullitions of childish pleasure. So long as the efforts at vocalisation do not overstep the bounds of moderation, such occupation will certainly prove a means of cultivating the voice and developing the musical capacity at an age when, probably, the faculties of the child should not, and could not, be subjected to more methodical treatment. In the case of other children, again, we sometimes find that there is no attempt made to exhibit their musical inclinations in audible vocalisation. Perhaps this may arise from an inherent feeling of shyness or reticence. In the majority of cases it does. Parents, therefore, should not consider such a condition as we have just described as indicating absence of musical feeling, or want of vocal ability on the part of their children. In future years circumstances and opportunities may arise in which the musical talent of those children may develop and manifest itself in a manner agreeably surprising both to themselves and to their friends. Our experience on this point has afforded numerous praiseworthy examples.

Children may show their musical propensity by the interest they take in listening to music performed by others. See that little boy who sits by his mother's knee, gazing, with eyes and mouth wide open, up into the faces of his older brothers and sisters as they are singing a hymn or part song. He makes no sound with his lips, but his heart is singing all the time. He is only a passive listener; but while this is so, his musical feeling is growing and his appreciation is extending. He is receiving, unconsciously, a musical education. Look at that little girl sitting near the pianoforte while her older sister is practising. How eagerly she watches the movement of her sister's fingers as they run over the keys. How intently she listens to catch every sound thus produced. There must be some strong attraction to keep the child riveted to that one spot for nearly half-an-hour. She knows she must not touch the keys while her sister is playing. She must sit quietly all the time and do nothing. What a trial for a child. But the power of the music helps her to overcome it. At last the practising ceases, the sister shuts up the instrument and leaves the room. No sooner is the door closed than the little girl cautiously opens the pianoforte again and indulges in a little music on her own account. Does any one suppose that if these pianoforte keys were all dummies, the child would have sat so patiently watching her sister practising? Does any one think that, after her sister had gone, she would remain for nearly another half-hour thumping a number of black and white keys that could only rise and fall at her touch without producing any other result? No! Such a state of matters could not possibly interest the child for more than half-a-minute. The great, the only source of real attraction must be sought for and found in the musical sounds forthcoming. Do not put the child away from the piano. She will do no harm. "But," replies the parent, "she is only playing nonsense, and she will spoil her ear." To the parent who thinks thus, we have only to say:—What the child is playing may be nonsense to you, but it is pure pleasure to her; and that which affords a child harmless amusement is not nonsense in the proper sense. Moreover, if the piano be in tune, the child cannot spoil her ear. In fact, the very occupation which you term nonsense is a real musical education to the child—as much, perhaps, as her years render her capable of receiving. She is cultivating her sense of hearing, and her appreciation of musical interval and musical effect, in a somewhat primitive fashion, it is true; but it will serve its purpose till more systematic methods can be adopted. In the meantime, let her alone.

Something, then, may be done in regard to the cultivation of the musical capacity of young children, even before they are subjected to any regular process of training or study. Bring them under the influence of music whenever it is convenient. Play and sing to them, and allow them to play and sing to and for themselves in their own childish fashion, until the proper time arrives for their musical education to begin.

What is the proper age at which a child may begin its musical education? That, of course, depends very much upon the child—upon its powers of mental comprehension and physical dexterity. We can only say that as soon as the child is capable of understanding a simple

explanation of elementary principles, and of making some practical application of the same, musical instruction may commence. But we would strongly urge that, unless there be any special object in view, professional or otherwise, the musical education of the child should have more the appearance of amusement than of actual work, for a considerable time. The musical occupation of the child must be made what the young beginner expects it to be—pleasant. Therefore early training should be more technical than theoretical. Let the physical faculties be gently developed, while the muscles and sinews are tender and pliable; the mental powers will be more easily operated upon when they grow stronger. Of course, exercise is necessary for the development and growth of the mind as well as of the body; but the child will have other educational elements, requiring close and immediate consideration, wherewith to exercise its thinking powers upon; therefore it is altogether unnecessary to force another exacting subject upon it, which may safely and with probable advantage be left to stand over for some time. A knowledge of musical notation is certainly indispensable to all who engage in music; but, to begin with, it need only be of the most meagre description. A deeper acquaintance with it will be more readily acquired when the child has made some progress with the practical part of music. Then the child will probably have become attached to the work, and will the more earnestly persevere to overcome its difficulties. What we are here stating applies equally to singing and playing.

The choice of a teacher is a matter in which parents must consult their own convenience, seeing that it will depend, more or less, upon the extent of their means. Parents are sometimes advised to send their children to a good teacher at first, no matter what the expense be. With the former part of this advice we quite agree, but not unconditionally with the latter part. A good teacher is at all times desirable; but the most expensive teacher is not always the best. Some parents have an unreasonable objection to send their children to lady-teachers. We say *unreasonable*, because at the present day many lady-teachers are thoroughly qualified for their work, and in the case of young pupils they are sometimes found to be more suitable than those of the other sex. But while this is so, parents must be cautioned against selecting a teacher merely for the sake of cheapness. Some teachers profess to teach at an astonishingly cheap rate—*suspiciously cheap*, we might say. We cannot here mention what we consider to be *too cheap* a fee, but one has only to look at the advertising columns of the daily papers to understand what we mean. Men and women who have spent both time and money, as music teachers now-a-days must do to prepare themselves properly for the work they profess, are surely not forced to value their abilities so cheaply as to labour for a fee too small to afford the barest means of subsistence. There may be exceptions; but as a general rule the thoroughly qualified teacher either *will not* or *need not* descend to such an extremity. Parents then must exercise some other means of judging as to the genuine qualifications of a teacher than by the amount of fee charged. Inquiry and private recommendation are perhaps the two most available means.

After the choice has been deliberately made, the parent must have full confidence in the teacher. If the child does not appear to *get on* so well as was expected, the most natural thing in the world is for the parent to blame the teacher. We do not think that in anything else, so much as in music, is this found to be the case. Parents, why should you do this? Because, of course, it is the most natural thing to do. Yes! but your feelings may deceive you in the matter. Are you qualified to judge? Most parents think they are. But many parents are altogether ignorant of the subject. Some will even tell us, in all seriousness, that they know nothing about music—could not tell one note from another—but yet that they know when a thing is right and when it is wrong—that is, when a piece is well performed, or when it is badly performed. Such nonsense! However, whether you are capable of judging between what is musically right or wrong, or whether you are not, you may at least be wrong in blaming the teacher for the failure of your child. You were satisfied as to the teacher's ability before you sent your child for instruction; why should you alter your opinion now? Is it not possible that the fault may lie with the pupil? We do not mean to infer that your little girl or boy, as

the case may be, is either stupid or unmusical; but we may hint that there is a possibility that the proper time for your child to display its musical propensities *in a practical way* may not have arrived yet. Of course there remains the other possibility, namely, that your child may not be musically inclined at all. Now, if the former position be the right one, would it not be foolish to transfer your child to another teacher, as, of course, you feel very much inclined to do? And, if the latter be the real state of affairs, would the transfer not be equally useless? Under circumstances such as these, let the child get a reasonable chance. Ask the teacher's advice in the matter, without making any direct complaint. But do not take your child away, unless you have much stronger evidence of the teacher's incapacity than you have at present, for by so doing you may not benefit the child, and at the same time, you might hurt the feelings and damage the reputation of a conscientious and zealous teacher. Do not be guided entirely by your own feelings; naturally they will be in favour of your child. Act on the recommendation of the teacher, whom we assume to be a competent and honest person, as you would under other circumstances follow the counsel of your medical adviser.

The habit of frequently changing a child from teacher to teacher is a most detrimental practice. It is one, however, that is only too common. It oftener than otherwise does harm to the pupil, it is frequently a useless waste of money, a source of dissatisfaction to the parent, and of undeserved annoyance to the former teacher. Before taking any action in this way, no matter from what cause, parents should carefully consider the position of affairs, and, if necessary, seek advice—not mere gossip, but the advice of those who are in a position to give it wisely and impartially.

When a teacher has been chosen and the child has commenced its studies, the parents should see to the teacher's instruction regarding the child's practising being properly carried out—not, however, with any undue severity. Do not compel the child to go to its practice the moment she comes home from school, before she has had her dinner. Do not compel the child to sit for an hour at a time at the pianoforte, and that sometimes in the middle of winter in a room without a fire. Do not compel the child to practice on an instrument that is out of tune; it may seem all right to you, but at the same time it may shock the musical sense of the child. All this is a species of musical cruelty, if we may say so, often enough practised, but bound to produce a demoralising and repellant effect upon the child.

Some parents have strong objections to their children playing without the music before them. In numerous, probably in the majority of cases, it would make but little difference in the performance whether the music were in front of the player or not. If the child does not know the piece perfectly *and can read the notes*, by all means let the music be on the desk before the player. But if she *cannot read the notes* the music may as well be in the cabinet. If the child knows the piece well from memory, even should the music be before her eyes, she will prefer to read the notes in imagination rather than from the printed sheet. The power to play from memory is one of the many indications of musical feeling and musical capacity, and it should only be disallowed where correctness is apt to suffer by its indulgence. We do not say that memory playing should be made a common practice with children. The music should always be before the child, when she is capable of reading it, in cases of the slightest uncertainty or in the least liability to make mistakes. On the other hand, memory-playing should be occasionally encouraged in children: it is a valuable acquirement which will often be found useful in after years.

During the period which the child is receiving professional instruction, it often happens that much harm is done at home by the parents. The child is made to perform at every possible opportunity. There might be no serious objection to this arrangement were it certain that the youthful performances were gone through properly and correctly. Where the parents are musically competent to judge, this will, of course, be attended to; but in numerous cases there is no such qualification on the part of the parents, and the child is often allowed, for the amusement of friends, to scramble through a half practised pianoforte piece in a manner

calculated to cause more pain than pleasure to any ordinary musical ear. For this fearful and wonderful exhibition the child receives the encouragement of its parents and the plaudits of assembled friends. Such a practice is utter folly. The vainglory of the parents, for that is at the root of it, is the ruin of the child from a musical point of view. In the endeavours of the young performer to *get through* the music, the correct execution of which is beyond the player's powers, wrong fingering, wrong notes, wrong time, and other mistakes of vital importance are inevitable, and these, through repetition, soon become a habit most difficult if not altogether impossible to eradicate. Parents should not be so anxious as they sometimes are to *show off* the capabilities of their children on every trifling occasion. It may be—it often is—overdone, and becomes seriously detrimental to the child's real advantage.

In the case of singing we have had similar experiences. To have a little music at home—to have the children singing round the fire of a winter's evening—is just as it should be, but it is not altogether free from danger. In the midst of enthusiasm, the excitement and the effervescent jubilation which children, unless they are checked, are so prone to give way to, all the laws of voice-training and the limitations of vocal registers are apt to be set at nought, and harm may be done to the young voices which may never be remedied. We do not wish in the least to discourage home-singing, but we would like to say to parents, if your children engage in fireside music, see that they do not strain their voices; insist upon soft singing; sweetness is what should be aimed at, not strength; then, no harm can come of it. But if your advice to your children in their song-singing is, as we have often heard it, "Shout it out," or something to that effect, then you should not be surprised if you find that, after a time your children's voices have been all shouted away, so to speak. We are not here drawing any imaginary pictures. We have known numerous cases where children, with good voices to begin with, have been encouraged by their parents and friends to sing at home, at penny-readings and other public entertainments, so lustily and so gustily by such inciting advice as "Don't be afraid," "Stand up boldly," "Put life into it," "Let them have it," and so forth, that the result has been the wreck of a good voice, the acquirement of a pernicious and vulgar style, and the engenderment of conceit and impudence. We are not speaking too strongly nor unwarrantably. All the evils we have mentioned are likely consequences where the child is influenced and guided by those who are not properly qualified to advise in the matter. Juvenile performances are always a source of supreme pleasure to the young performer, and were it even for this alone they should be encouraged; but in all that children have to do in this way, let them be instructed and guided only by those who are capable of directing them properly.

CHAPTER III.

IMPORTANCE OF VOCAL MUSIC.

So far as we have gone in the treatment of Children's Music, we have been dealing with the subject under the two aspects of *playing* and *singing*. Of these the latter is by far the most important for our further consideration.

In the first place, the child has all the means of producing music within itself. It does not require mechanical assistance to sing. The power to do so is part of its very being—physically, mentally, and emotionally. In fact, the child's constitution and instincts prove that, before all else, singing is its most natural musical occupation.

In the second place, playing pupils require more individual attention than singing pupils (for ordinary purposes at least). To attempt to teach a large class the pianoforte, would neither be advantageous nor convenient. The number of pianoforte pupils, for these and other reasons,

is therefore limited; whereas every child who goes to school is brought under the influence of singing instruction.

Seeing, then, that singing is more natural to the child than playing—seeing that instrumental music is not nearly, and never can be, so comprehensive, either in its instruction or its performance, as vocal music—seeing that instrumental music cannot be so extensively utilised, and that it cannot be practically demonstrated under such varied circumstances as vocal music can, it must be admitted that singing affords the greatest pleasure to the largest number, and therefore it must be essentially and pre-eminently considered as Children's Music.

Pianoforte pupils then may here be safely handed over to the care of those whose services are usually sought for instruction in the subject—professional teachers. Singing instruction, however, being so universal as to comprehend all classes and large masses of children, must frequently be left in the hands of semi-professional and even non-professional teachers. To these especially are the following hints submitted. At the same time, we may be allowed to entertain some hope that what is here sought to be explained may be found beneficial in professional work where experience has not yet been gained by length of years, and long sustained effort.

CHAPTER IV.

IN THE INFANT ROOM.

WHAT can a little mite of five years of age or so do musically? Not much, certainly, considering the length, breadth, and depth of the subject. But comparatively speaking, the *infant* can get through as much work as its elders upstairs.

We have no intention here of giving anything like a set course of lessons in music—there is abundance of material already in print for this purpose. Our object is not to set down a list of things that *ought* to be done, but rather to express our opinion as to *how* and *when* certain things of common practice should be done.

The use of the *Hand Signs* we have always found to be beneficial in teaching the scale sounds in the Infant Room. In this work it will be advantageous if the children are taught to imitate the signs made along with the teacher. The movements give the children additional interest in the work. It will not be necessary for those who are accustomed to teaching in the Infant Room, but to those who are not so accustomed it may be of use to state that, when the children are required to make a movement with the *right hand*, the teacher, standing before the class, should pattern that movement with the *left hand*. Children in a class always imitate the actions patterned to them by moving that side of the body which is directly opposite to that employed by the teacher in front of them. *Hand Sign* practice should precede Sol-faing from the Modulator. The former is the easier of the two; and we always proceed from the easy to the more difficult.

In the Infant Room the children are not absolutely required to do more than Sol-fa the notes of the Tonic Chord (DOH–ME–SOH–DOH^1) in any order. The best key for this purpose is E♭. When the low SOH$_1$ is taken, the key of F may be adopted. There is no reason why the children should not go further than this in Sol-faing. Before they are made to do so, however, the teacher should feel perfectly certain that the children have a firm grasp of the notes mentioned, including such skips as the following—S D^1 M—S$_1$ M S—which are perhaps the most difficult to do. After these have been mastered, simple step-wise passages may be introduced, such as—D R M—S F M—S L T D^1—F M R D—and so on. It matters not what method or order of introducing the scale sounds be adopted: certain groups of sounds may be employed and others withheld for a time according to taste; but in our opinion, seeing that the majority of children know the sounds of the scale in regular succession before they come to school at all,

and seeing further that simple step-wise passages occur in every song the children sing, the sooner they are taught to sing such passages in tune the better. Teaching the children to remember short passages, such as those shown above—just as they might remember a tune or melody—will be found to be of great assistance to the children both in their Sol-fa exercises and in their ear-tests.

The notes used in the ear-tests are not expected to be *named* by the children in the Infant Room—they are simply to be imitated by the children singing the syllable *la* to them after the teacher has played them, or sung them to the same syllable. This leads us to say that playing the ear-tests is always better than singing them. The instrument associates no distinct syllable with the sound—the voice does, and this may sometimes mislead the young pupil who is apt to confound the *la* sung by the teacher with the same Sol-fa name. In the case of a male teacher his voice does not give the children a true idea of pitch, his sounds being an octave lower than theirs. This is not by any means an unimportant matter—the smallest detail is of consequence here where the foundation of the subject is being laid. When ear-tests are given by the voice of the teacher the syllable *ah* is better than *la*.

An occasional question as to the Sol-fa names of the sounds used in the ear-tests will prove both interesting and beneficial to the children. But when this is done the sounds should never be employed in any order which the children are not accustomed to Sol-fa them in; and moreover, the sounds should always be within the compass of the children's voices.

It is sometimes astonishing, even here in the Infant Department, how correctly some children are able to *name the sounds* given in an ear-test, and that without the slightest hesitation or effort. On the other hand, there are those who are utterly incapable of naming a single sound correctly, or even with the least approach to correctness. This abilty of which we are speaking is a natural qualification, with which some children are more highly endowed than others, and of which some are almost entirely destitute Of course, a great deal can be done by careful training for the development of this faculty; nevertheless, in spite of every effort on the part of the teacher, a number of the children will be found to pass through the whole of their school life without the faintest sign of improvement.

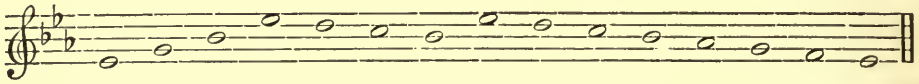
It is interesting to notice the difference amongst children of different localties, in the matter of *quickness of ear*. Children belonging to a school and residing in a district where the streets are narrow and noisy, and where the heavy and constant traffic of all kinds is a continual danger to life and limb, are forced, when out of doors, to keep not only their eyes but their ears as well always on the alert for their own safety. Their sense of hearing, as much as their sense of sight, warns them of the approach of danger, and thus their ability to detect and to recognise the difference amongst sounds becomes acutely sensitive. In such a school we have known the children, even in the Infant Room, to be able to imitate with the greatest of ease any sounds that may be played, including chromatic tones, so long as they lay within the compass of their own voices. Children belonging to a school, and residing in a quieter locality, cannot do this with the same precision and certainty.

The matter of ear-tests, then, is one in which children are not all alike qualified, and for which many are but indifferently so. So long, however, as School Inspectors require so much in this way as they do, so long must the teacher keep pegging away. But it has always seemed to us that this part of the subject swallows up more time than should, under existing circumstances, be given to it—time which might be devoted to other branches of the subject with quite as much, if not more, benefit to the children, affording more satisfaction to the teacher, and assuredly much more pleasure to the pupils.

In the training of the voices in the Infant Room, the first, and indeed the only aim to have in view, should be sweetness and purity of tone. Strength and volume will come with riper years, and need scarcely be thought of in the meantime. It is here that the equalisation of boys and girls voices, so highly desirable and so difficult to attain in after years, should be carefully attended to.

Vocal exercises may be selected according to taste. They need not be of a very varied character—one or two set exercises will be quite sufficient, which, when taken in several different keys, will afford all the variety necessary. The following is one of the best vocal exercises we know :—

FIG. I.



This exercise is easy, and it is to the purpose. The chordal skips at the commencement lift the voice upwards from the lower to the higher register, without inducing the inclination to drag the former beyond its proper limit, which is such a baneful practice, especially with boys; while the latter part of the exercise leads the upper register gently downwards to the lower sounds—a practice which never can be detrimental, but is often most devoutly to be wished for. It should be seen to that the low notes especially are sung softly. The great danger lies in the low notes being sung loudly: it is when this occurs that the under register is so very apt to be strained upwards. This exercise (Fig. 1) may be begun in the key of C, and taken up a semitone at a time until the key of F♯ or G be reached. This is not too high, even for the Infant Room, provided soft singing is insisted on.

The question of children's songs opens up a tremendously wide field for consideration. We cannot do more than tread on the very verge of it.

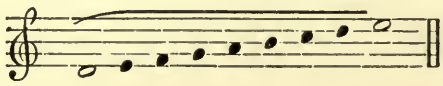
Children's songs may be divided into two general classes, namely, *Educative* and *Recreative*. To the following belong national songs, and others possessing some special technical difficulty. To the latter belong those of a more ephemeral, or of a popular character. The former should be studied as a duty—the latter may be practised merely as a pastime.

We do not say that no pleasure is to be derived from the Educative class of songs—by no means. But we do say, that the primary object of those songs is to instil into the mind some particular ideas regarding the application of technical principles, which may be permanent and become useful in after years; or, that the pupil may be possessed of some experience of his native songs, as he might be of his country's history, which, although he learns when is young, can only be fully understood and appreciated in maturer life.

Neither do we say that in the Recreative class of songs there is nothing beneficial to the child's musical training. But we do say that the principal purpose of those songs is certainly *pleasure*—transient pleasure, which may, of course, as all real pleasure must do, leave some influence behind it, if it be but the happy recollection of the time when the songs were first learnt.

Taking into consideration the tender voices and the mental capacity of the children in the Infant Room, it will be obvious that our stock of songs belonging to the Educative class must be somewhat limited. We do not require songs here to exemplify any particular theoretical or notational point—the Modulator and the pianoforte in the hands of the teacher are sufficient for this purpose. We are therefore left with National songs alone, and of these by far the greatest number are musically beyond the reach of "Infants," so that our choice becomes still more curtailed.

We have already said that in their vocal exercises the children in the Infant Room may be taken from C up to G'. But vocal exercises and songs are two somewhat different things. It is very much easier to sing extreme notes to an open vowel, as in a vocal exercise, than it is to sing the same notes to the mixed syllables of a song. So that, in the present case, and for the purposes of song-singing, it is seldom wise to exceed the following limits :—

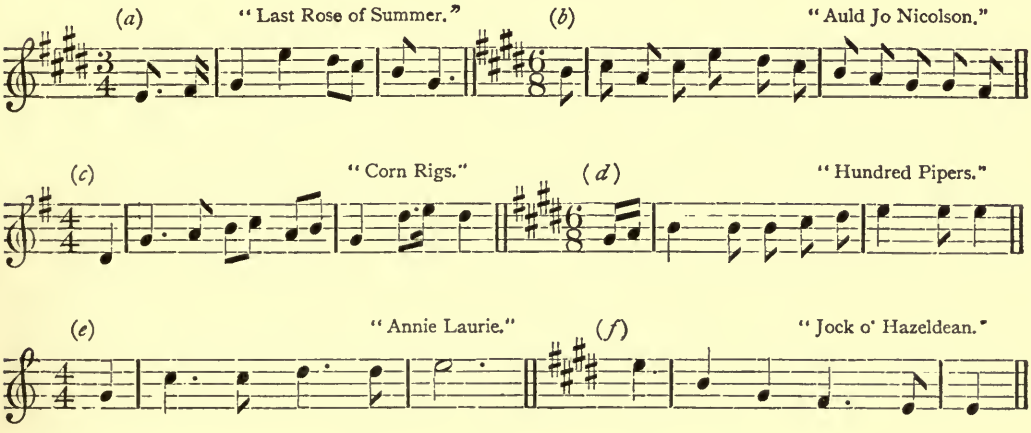


This compass would be quite available for class-singing, but, if individual singing were required, in the great majority of cases the upper limit would require to be curtailed by a whole tone.

In the united voices of a mass of children an extreme note, high or low, might be perfectly distinct and effective, and yet perhaps not one individual voice in the whole class could produce the same sound beyond an indefinite whisper. The range of National songs, then, is a serious barrier to their general use in the Infant Room.

It is not always the extreme pitch of a sound that renders it difficult—it is frequently the manner in which the sound is introduced. For example, the highest note in each of the following passages—Fig. II. at *a*, *b*, *c*, might be easily taken, while in the other passages, *d*, *e*, *f*, the same note would present some little trouble :—

FIG. II.

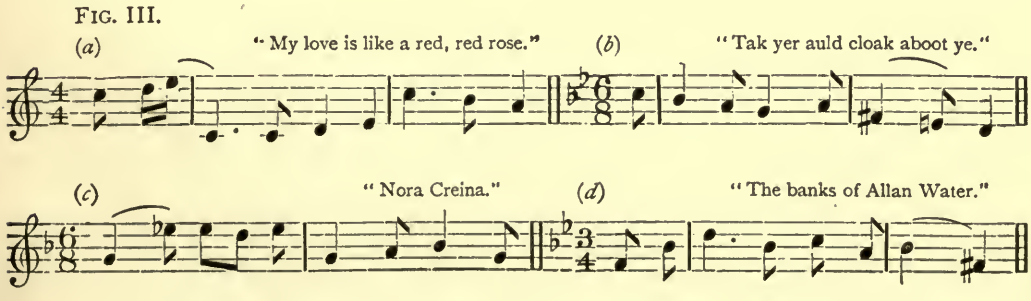


In regard to the foregoing examples (Fig. II.) we have to say that when a high note is led up to *chordally*, as at *a* and *b*, or is touched in passing, as at *c*, it is easier sung than when it is approached by a series of single steps, or is repeated or sustained, as at *d* and *e*, or when it is taken suddenly without any previous note of preparation, as at *f*.

It may seem peculiar, but it is a fact, nevertheless, that an extreme note is more or less difficult to reach according to its place in the scale. High E, for example, is generally found to be heavier in the key of C than in the key of E. Like many other things in music, the reason for this is more psychical than physical.

Songs with awkward or difficult intervals should be avoided here—awkward and difficult for young voices we mean, such as the following :—

FIG. III.



The following songs, if sung on the keys specified, will be found to be as free from the difficulties spoken of as the subject permits :—

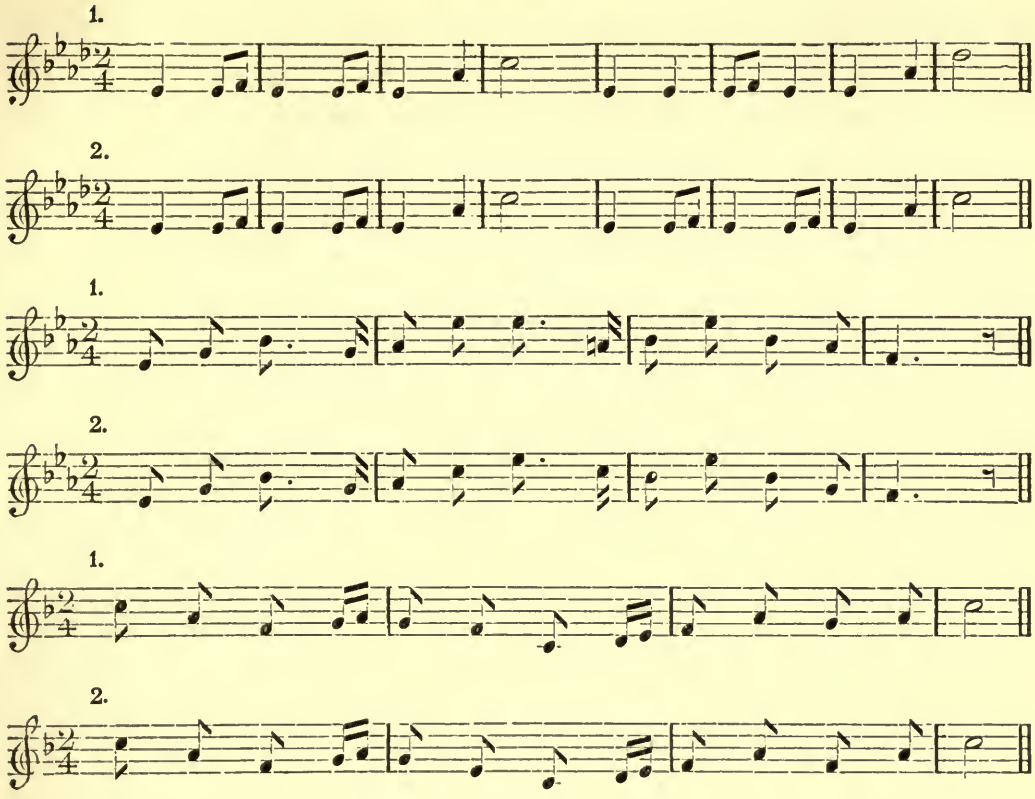
Rowan Tree	Key E♭.
The Auld House	„ G.
The Four Maries	„ E♭.
The Harp that once	„ D.
The Last Rose of Summer	„ D.
Meeting of the Waters	„ G.
The Lass of Richmond Hill	„ A♭.
The Bailiff's Daughter	„ E♭.
Home, Sweet Home	„ E♭.

As to Recreative songs their name is *legion*—all kinds, good, bad, and indifferent. It is a mistake to think, as many apparently do, that any kind of combination of words and music is good enough for children. Children are most fastidious in their musical taste, and if a song does not please them, any teacher whose eyes are half open may soon discover their disapproval of it. They may, of course, as a matter of discipline, endeavour to learn it, but the apathetic feeling that prevails when it is being practised, and the perfunctory manner in which it is performed, soon tell the teacher that it is not popular with the children. But if it be a song which the children like, a spirit of enthusiasm, as undescribable but quite as potent as the electric current, pervades the very atmosphere the moment its name is mentioned.

And what sort of songs do the children like? They like songs that are like themselves—natural, cheerful, unrestrained, spontaneous. To reduce this to definable elements, we might say, songs whose melodies proceed by chordal skips and diatonic steps, with a tripping rhythm, free from technical difficulties, the phrases not too varied, but each leading out from the other as an unmistakable part of the same whole, free from pedantry, and seeming as if breathed forth by the composer in a single breath. As to the words, they must be clearly understandable by the children and of a piece with the music; the subject dealt with must be one with which the children are in thorough sympathy, and of which they have some experience—with no hidden mystery requiring an effort of thought or judgment to be discovered. In short, the words must be childlike, but not, on that account, by any means *inane* or *stupid*. It is not too much to say, that a large per-centage of school songs in common use are trashy, ungrammatical, and senseless, to which if anything equivalent were to be found in an ordinary lesson-book, it would never see the inside of a school-room.

The following are a few phrases (Fig. IV.) illustrating an unwise choice, and showing how they would most likely be sung by the children. Those marked No. 1 are the phrases which exhibit weak construction; those marked No. 2 show the alterations liable to be made by the children, under the influence of the context :—

FIG. IV.



Notes of anticipation are not favourites with the younger children. A passage such as at Fig. V., *a*, being often chordally improved, as at *b*:—

FIG. V.

The tune of "Home, Sweet Home" contains passages, which, for the above reasons (although we have given it as an Educative song), would scarcely be advisable in a Recreative song for "Infants"—the passage given in Fig. VI. at *a*, we have frequently heard sung as at *b*:—

FIG. VI.

Peculiarities of rhythm should always be avoided here—the following, for example,

would be more to the purpose if written thus:—

Unless, of course, the melody were an adaptation from some other work; then, upon no account should there be any change. Such an adaptation would scarcely be advisable in the present case. No music that is adapted should ever be altered. This, however, is but too frequently and injudiciously done. When music selected for adaptation purposes is not found to be perfectly suitable in its original condition, it should not be employed at all.

Songs in the Infant Room should always be accompanied. It is a species of training in itself which is unconsciously imparted to the children, and is of immense advantage, provided the piano be in tune. Some mathematically correct musicians tell us that the pianoforte can never be in tune, but if all our singing were as perfectly in tune as a well-tuned pianoforte there would be very little to find fault with.

In the *action-songs* it would be well if the children were taught to depend more upon themselves and less upon their teacher. Their actions are seldom, if ever, gone through, unless the teacher is in front of them and guiding them in the various movements. Of course, it is necessary that the children should all do the same thing at the same moment, but they are made to depend *too much* upon the pattern before them, consequently their actions are always more or less mechanical; and the idea of some one "pulling the string" considerably impairs the effect in the mind of the onlooker.

CHAPTER V.

THROUGH THE STANDARDS.

It will be suitable here to group the *second* and *third* Standards together. Many of the remarks made in regard to the Infant Room will be applicable to this group. The ear-exercises and the Sol-faing should be conducted on suitably advanced lines—the ear-tests should be *named*, and black-board exercises in *one-pulse*, *two-pulse*, and *half-pulse* tones, including the *sharp fourth* and the *flat seventh* of the scale, should be gradually introduced. The *voice-exercises* need not be extended in compass, but greater care and watchfulness will be required on the part of the teacher, otherwise, harsh singing, and growling sounds lower than their proper pitch amongst the boys' voices, will ruin the general *tone* of the class. Everything of this nature must be stamped out here, if good and pure singing is to be attained in the higher classes. Once allow children to pass this section with a false idea of pitch, an improper use of their registers, and an inclination to sing harshly, and the chances are that these faults will continue, more or less, to the end of the chapter. Now is the time to root them out. For this reason an alto part should not be introduced at this stage—at least, not as a general rule. All the teacher's attention, and the children's too, will be required for the development of *pure tone*, which is of much more importance to the proper training of the children than the ambition of the teacher to have a class singing in *two* parts before it can properly sing in *one*. If anything in the shape

of part-singing be attempted at all here, it should take the form of a simple *Round*, which should at first, and for some time, be sung *correctly* and *sweetly* as a single melody before any division of parts is made. Boys who are inclined to sing lower than the proper pitch, and girls too, if such a thing should occur (we have had experiences of *growling* girls, but very rarely), should be made to sit together by themselves, so that, being more immediately under the eye of the teacher, they may be easily watched and checked, otherwise they may contaminate others, and prove a terrible annoyance. Every chance of improvement should be afforded them. They should always sing the *voice-exercises*, and even take part occasionally in practising the songs that are being learned; but, unless they have improved, they should not be allowed to sing in the performance of a song after it has been thoroughly learnt by the class. Occasional individual testing of those backward cases will be necessary.

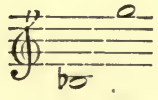
Songs of a more extended compass of notes and of slightly increased difficulty will not be detrimental in this section under judicious management. The following belonging to the Educative class will be suitable :—

The Woodpecker	Key B♭.
The Minstrel Boy, ...	„ F.
Tom Bowling, ...	„ D♭.
Britannia, the Pride of the Ocean, . . .	„ G.
Craigielea, ...	„ F.
Scots wha hae, ...	„ A.

Recreative songs may be selected as in the previous case—action songs should not be entirely excluded in this department; they are even more enjoyed by the children after they leave the Infant Room, seeing that their opportunities of engaging in them are less frequent.

When we come to Standard IV. a classification of the voices into *treble* and *alto* may be made. This is not altogether an easy matter. Children's voices, especially at this stage, cannot be expected to have reached any prominent degree of development; so that extreme notes, either high or low, cannot be looked for with anything approaching *fulness*. In fact, very little difference is found to exist amongst their voices—they are, with but few exceptions, as equally fitted for the one part as for the other; so that if the class were divided without selection into two halves, boys and girls being represented in each half, as far as voice is concerned the arrangement would be found to be just about as suitable as if an individual selection had been made. We know that we are talking what some may consider to be rank heresy; at the same time, we are speaking by the evidence of experience long and strong. There is more required for the alto part than voice: a reading qualification and a power to sustain the part are also necessary, but are not always found in those who, after a deal of trouble, have been chosen for the alto part. Very many of our most serviceable school altos, whose quality of tone could not reasonably be rejected for the part, are as capable of singing treble as the best trebles of the class, and are indeed not unfrequently chosen to sing treble solos.

The average voices of school children, in their undeveloped stage, are *mezzo-soprano*. Therefore *children's music*, in this section at all events, should not exceed B♭, for its lowest limit and G¹ for its highest. If the compass—



be attended to, and its extreme notes *used sparingly and wisely*, the division of the class into two parts will be more a question of inclination and ability than of voice.

The music sung in this section should not all be in two parts. Songs with two-part choruses should be freely used—the whole class singing the melody in the *verses*. This will help to keep the vocal registers of those who sing the alto part equalised, and will give every one an oppor-

tunity of learning correctly what every one should know, namely, the melodies of our National songs. Almost any music publisher's list will supply abundance of material. The selection of what is suitable must be left to individual taste and circumstances, but in every case it should be seen to that the music is thoroughly suited to the capacity of the voices of the children. Common sense is all that is required to see that the words are equally fitted for their purpose.

Coming to the *Fifth* Standard and upwards, where the voices are beginning to be a little more matured, we may sometimes find a few giving signs of unmistakeable *alto* or *treble* complexion. Even here, however, the division of the class into parts cannot always be left to the few cases of really distinct vocal quality to be met with. The great bulk of the voices will yet be found to remain halting between two opinions, so to speak, and the utility of the boy or the girl has yet, as an expediency, to be decided by other means than that of vocal quality.

In this section songs and other pieces arranged in three parts may *sometimes* be found useful. Three part arrangements, however, are not generally popular, for the very reason that a sufficient number of pure *alto* voices can rarely be found to sustain the lowest part effectively. Where three-part music can be legitimately attempted, it affords good practice; but its accomplishment will depend almost altogether upon the arrangement of the music. It is utterly preposterous to expect juveniles to sing down to G_1 and to sustain that note for a time with anything like distinctness. And yet this is what is required of them in some published arrangements for school use. Here is one selected from a host of printed examples (Fig. VII.):—

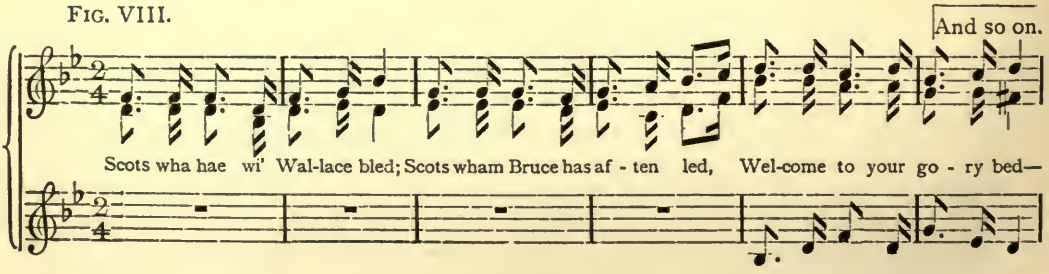
FIG. VII.

Those who arrange music for children should at least consider the capabilities of their voices; but this is not always evident in music arranged for school use.

Sometimes also we find that the alto in a three-part arrangement is nothing but a continual drone on one or two notes, obviously adopted for lack of resource. Such an arrangement is an insult to the intelligence and ability of an upper standard boy or girl of the present day.

When the music is original, the faults which we are speaking of may be easily avoided by any one who knows his business. But when the music takes the shape of a standard melody arranged in three-parts, it may not always be easy to manage the alto part, especially if the melody should happen to be, at any particular point, low in pitch. When this happens, such a melody should not be chosen for three-part harmony, or if it be, it should be reduced to two-parts for a time until the difficulty has been got over, as in the following—(Fig. VIII.):—

FIG. VIII.



CHAPTER VI.

MUSICAL WORKS FOR CHILDREN, AND THEIR PERFORMANCE.

THE amount of published music suitable for public performance by school children, or by those attending outside singing classes which now-a-days are so common, has within the last few years assumed enormous dimensions.

Harmonised Songs.—It is scarcely possible to name a national, or a standard popular song, that has not been adapted in one way or other for school or concert use. We have already said the *melodies* of our national songs should be learned by every child. Where, therefore, in the upper classes of a school, or in a juvenile singing class, a national song is used in a harmonised form, its melody should occasionally be sung in unison by all the voices.

Adaptations, for children's voices, of Glees, Part-Songs, and other pieces intended originally for mixed adult voices.—We are not in absolute sympathy with this class of Children's Music. We admit that many of those boiled-down arrangements preserve both the substance and the flavour of the originals in a wonderful degree. But in a great many cases they are but poor substitutes. It is impossible that a composition intended for mixed adult voices can be reduced to the capacity of children, and still retain all its salient features. Such a process is frequently found to be a heartrending humiliation, in no way excusable. It serves its purpose, some may say. What purpose? Is it not often an injustice to the memory of the composer? Is it not frequently liable to create a false impression in the minds of the children, which, when they grow up to know more of the subject, will assume a feeling of having been swindled? Will the recollections of the past, which might otherwise be bright and pleasing, be in such cases obscured by a shadow of deception? Let us give the children, by all means, the best we can in the shape of musical food, whether it be of a theoretical or of a practical kind; but what we do give them, let it be pure and unadulterated, not a spurious imitation.

School Cantatas, Children's Operettas and *Kinderspiels.*—Nothing in musical composition has so rapidly and so extensively popularised itself as this class of music. All sorts of subjects have been drawn upon to form the librettos of these works—mythical, romantic, historical and prosaic. Fairy queens and princes, sprites, gnomes, personifications of the seasons, the months of the year, the days of the week and the hours of the day, together with a host of other characters, real or ideal. Each class of character has doubtless its own admirers. But it has always seemed to us that works of this nature had the strongest attraction for children where the persons represented had a real existence and a known history, and where the actions taken part in by the performers were illustrations of actual occurrences—parts of past history or incidents, occupations and amusements of everyday life. Of this nature is the latest development of this class of Children's Music—the *Kinderspiel.**

The music in some of those children's works is sometimes of a nature requiring skilful application on the part of the performers; difficulties of *time*, of *modulation*, and of *interval* being frequently employed. But where these have been carefully considered and judiciously planned by the composer, their difficulties will be found often to lie on the surface only. The execution of music so devised will always be found, no matter what its seeming difficulties may be, to be easier and more interesting to the children than that which is thoughtlessly and unsystematically constructed. The latter to a mere superficial observer may appear to be comparatively simple; but when it comes to be practically tested, it is often found to be both awkward and pointless.

* A form of which Mr. Grieve himself is the creator, and of which the following works from his pen are excellent examples:—"Old Friends with New Faces," "Don Quixote," "Playmates," "Dan the Newsboy," "Bonnie Prince Charlie," "Rob Roy," "Day of Rest and Gladness."—EDITOR.

The selection of a musical work for children's performance should never be hastily nor carelessly made. The teacher should be absolutely certain as to its proper nature, and thoroughly convinced as to its fitness for his purpose before he finally decides, or else he may find, which is a common experience, before his class have got half through the practice of it, that he has made a fatal mistake.

As to the words of children's musical works, we are afraid that too little attention is paid to them by teachers. The words, and the subject thereof, should always be such as may be thoroughly understood and appreciated by the children. To put words of deep poetic mystery, grandiloquent phraseology, or subtle paradox into the mouths of children is nothing short of burlesque. It can be of no material advantage to the performer, and can never win more than the *feigned admiration* of an audience. Everything of this nature, unless it be a *classic*, and calculated to become an abiding factor in the child's future education, is out of place; and while it may prove the scholarship or flatter the vanity of the teacher (?), it hinders and cramps the efforts and falsifies the position of the child.

A word or two regarding the principal characters in the performance of children's musical plays. It is not the most anxious and the most self-possessed, nor those who are recommended by their companions or by their parents as being good singers, clever actors, and otherwise highly gifted, that are always found to be the best. The teacher should be chary about accepting unconditionally the services of any one on the strength of the above recommendations. They may have sung at penny concerts and taken principal parts in similar works before; but our experience of such prodigies is, that they are oftener than otherwise *failures*. They are self-willed, intractable, conceited, and often thick-headed. The quiet retiring child, the child who does not know, when asked, whether she could do the part or not, but who says she will try her best, is much more likely to be more successful than the former, provided, of course, she is known to have ordinary capacity in a general way. Children of this kind are likely to improve—they will follow the teacher's instructions instead of their own caprice. They may sometimes be slow—so slow indeed that the teacher may despair of the result. But the result comes—their part is learned, and that with a sureness that will remove the teacher's gravest fears in the future.

Every action to be performed by the child, and every word to be spoken by the child on the platform, must be subjected to the approval of the teacher during one or other of the rehearsals. It is right enough that the child should be allowed some little scope in *making his part*, but many are apt to overdo it. No gesture should ever be allowed that is not in conformity with the strictest propriety, and no words should ever be spoken on the platform which the lips of a child should not utter, and which the purest feelings of childhood may not endorse. This advice is not unnecessary. We have known cases where, during performance, a blush has been brought to the cheek of the conductor by the neglect of these precautions.

The following are the names of some of the principal publishers of Children's Music, from whom catalogues may be had on application:—Messrs. Kohler & Son, Edinburgh; Messrs. J. & R. Parlane, Paisley; Messrs. Bayley & Ferguson, Glasgow; Messrs. Novello, Ewer & Co., London; Joseph Williams, London; Forsyth Brothers, London; Messrs. Curwen & Son, London.

CONGREGATIONAL MUSIC.

By J. S. ANDERSON, Mus. Bac., Oxon.

Singing on the part of the congregation may be said to have had its origin with the Protestant Reformation. The Reformers early recognised the importance of Congregational music; and the influence of song in maintaining the enthusiasm and fervour of the people, in the Protestant movement, cannot be overestimated. In Germany the hymns of Luther became wedded to the music of the Chorale, and in England and Scotland the metrical versions of the Psalms, by Sternhold and Hopkins, Rous, Tate and Brady, took firm hold and became indelibly associated with the religious life and worship of the people. The tunes sung to these—and which, in many instances, are still in common use—were in some cases importations from foreign sources, in many the product of native composers, and in some others, probably, secular melodies already familiar to the people.

In Scotland the metrical psalms formed no unimportant element in the national history, giving expression to the patriotism as well as the religion of our ancestors. Sung by the Covenanters at their secret gatherings on moor and glen, in the field before the battle, by the martyr at the stake, by generations in the worship of the sanctuary, they are rightly regarded with veneration and regard, and still worthily form part of Presbyterian worship.

Instrumental Accompaniments.

The organ, from the sustained grandeur and solemnity of its tones, has been recognised from the earliest ages as the instrument of all instruments peculiarly suitable for the service of the Church, irrespective of language or creed.

The use of the organ, as an accompaniment to singing, has always been the custom of the German Protestant Churches. "The custom of accompanying chorales on the organ, and of playing and writing what were called figured chorales, caused great strides to be made in the development of harmony and counterpoint, and also in the art of playing the organ; so that by the end of the seventeenth century Germany possessed the finest school of organists in Europe, one also not likely to be surpassed in modern times."* In the English Church, after the Reformation, the organ was for some time in abeyance, but early reasserted itself. In the Scottish Presbyterian Churches, however, it is only within the last thirty years that the organ has been recognised as a suitable adjunct of Divine worship, dating from the year 1865, when, in spite of the most strenuous opposition, an organ was introduced by Dr. Robert Lee into his church of Old Greyfriars, Edinburgh. Dr. Lee also published a work on "Reform of Worship in the Church," in which he contended that the then aspect of the Scottish Church and her services was a "caricature of the Church as it was designed and ordered by the first Reformers, and that the reforms he advocated only tended, for the most part, to restore those customs and practices which the fathers of presbytery thought expedient, and which they established and themselves practised."

Other churches throughout the country quickly followed the lead of Old Greyfriars; and, in 1894, when the writer had occasion to make inquiry, it was found that in Edinburgh,

* Groves' Dictionary, article "Chorale."

instrumental music was in use in all the Parish Churches without exception, in most of the United Presbyterian Churches, and in a few but rapidly increasing number of the Free Churches.* The now general use of instrumental music has had an important bearing on Congregational music, and has opened up a wide field of possibilities. In regard only to the maintenance of pitch and the education of the musical ear of the people, its influence must have been most beneficial. The congregation accustomed to the organ, sings without serious flattening; whereas, under the precentor, it was a common occurrence for a tune to fall in pitch, a third, or even more, during the singing of a long psalm or hymn, the custom indeed being to pitch the tune high to make allowance for this tendency. The disappearance of the old-fashioned precentor—too often with the narrowest views and the smallest knowledge of music, and whose principal recommendation was that he had a voice "that filled the kirk"—cannot be regretted. In exchange, we have now the services as organists and choirmasters, both in the single and in the dual capacity, of a constantly increasing number of trained musicians—men who are making music their life's work—of culture and eminence in their profession, whose influence is wider than the mere routine of Sunday duty, and who are gaining for the church musician a position and professional status which were undreamt of formerly.

The subject of organ accompaniment is dealt with separately, so that it need not be further alluded to here. The tendency of the modern organist seems, however, to be to play far too loudly, and it is possible that this may account for any lingering prejudice which still exists against the use of the organ. Errors of judgment in this respect are hardly to be wondered at, however, considering how awkwardly many organs are arranged, making it impossible for the player, from his position at the key-board, to realise the effect which the organ produces in the building. Organists would do well, however, to remember that their function is to give a background of organ tone—to sustain and accompany, not to overwhelm the singers.

Congregational and Choir Singing.

In our principal church-choirs we have now the services of qualified vocalists, who, for the most part, bring to the discharge of their duties that musical intelligence and taste which is acquired by training and study; and some think that this tendency is against the best interests of Congregational music, and opens the door for the professional quartet of American churches, which monopolises the whole singing, leaving the congregation as listeners throughout. While holding strongly that worship-music must, in the main, be the act of the congregation, and of such a kind that the ordinary worshipper can join in, we may, however, point out that, as regards music, the receptive faculty in our congregations has been too little thought of hitherto, and that if an audience may be powerfully affected by a well-chosen solo, the same thing must, with equal justice, be allowed for the well-trained choir; and the fact that the anthem now forms part of the church service, where the available resources admit of it, is evidence that the musical taste of congregations in this respect is being raised and educated. "A congregation may join silently in praise as they do in prayer; they may receive the teaching of the subject so interpreted for them by the choir as they receive the Scripture lessons and sermon; and the music of an anthem is likely to be sung more expressively by a trained choir than by a mixed congregation." †

The suggestion that anthem music is a mere display on the part of choir and organist begs the whole question; and objectors of this kind might, with equal propriety, debar their clergymen from any attempt at rhetorical effect in the pulpit as savouring of vanity. If music claims a definite place in our church services, we should be prepared to render our best efforts, in the right spirit, for the worship of the Most High.

* The U. P. Synod gave permission to their congregations to use instrumental music in 1872. The Free Church did not grant a similar liberty till 1883.

† Preface to Scottish Anthem Book (1891).

Choirs and Musical Associations.

The employment of paid singers has at times occasioned controversy; but it is difficult to see what principle is involved against the payment of our singers any more than against the payment of any other official servant of the church. Even if an equal standard of efficiency could be obtained from voluntary singers, it will be found impossible to exact the same regularity of attendance at practisings and services; and from this cause alone the musical service would ultimately suffer. Few churches, however, care to expend what is necessary to maintain a completely paid choir, so that the custom of a partly paid and partly voluntary choir is becoming increasingly common, and works well in practice. By having a backbone of, it may be, only a quartet of paid singers, the choirmaster is secured to some extent against the irregularity or caprice of the amateur section, and can, as a rule, make his own terms with these as a condition of admission to the choir, in a way which would be impossible if he had to rely on their help alone. Boys voices are not used to any extent in the choirs of Presbyterian Churches. The general usage is that of mixed choirs; and only in some exceptional cases is special provision made for the training of a boys' choir.

In many churches besides the regular choir organisation, Musical Societies exist, with the object of stimulating and improving the musical culture and ability of the members. In so far as these do not interfere with the object for which the choir exists, they are to be commended. Besides the work of the choir proper, a Cantata or Oratorio is generally practised; and this, while maintaining the interest of the members, furnishes valuable experience in choral singing. The danger, probably, is that the choirmaster or conductor may come to attach superior importance to this choral practice, and that the work of the choir proper should be relegated to a second place. A congregational practice, however, which aims at confining itself exclusively to the music required for the church services, will be apt to lose in interest as the work becomes familiar, and will require to be supplemented by additional musical work if the interest and the attendance is to be kept up.

Part-Singing in the Congregation.

Good part-singing on the part of a congregation is rarely heard, although the fact that singing and reading music at sight are now taught in all our elementary schools, encourages us to hope that improvement in this respect is only a question of time. The facility which some people have in extemporising a "seconds" or a "bass" in defiance of all the received canons of counterpoint, and the disinclination to devote that amount of time and attention which would enable them to sing their part "decently and in order," militate, in the meantime, against a better state of things. In this connection it is suggested that our choirmasters might with advantage devote more attention, and give more encouragement to unison singing on the part of the congregation, where the compass of the tune admits of it.

Selection of Psalms and Hymns, Choice of Tunes, &c.

Usually the selection of psalms and hymns lies with the officiating clergyman; and these are mostly chosen with reference to the words only, as being pertinent to the subject of the sermon or address. The choice of tunes is left to the choirmaster; but, as most modern Hymnals provide fixed tunes for each hymn, there is probably little choice left him in the matter. When there may be one or more suitable hymns, however, the question of which tune is likely to go best is certainly one which ought to receive consideration; and ministers would do well to more frequently consult their organists in regard to matters of this kind.

The choice of a suitable Anthem should be left to the organist. He knows best what the merits of the composition are, and what the musical forces under his command are capable of doing well. While this is so, it must be remembered that an entirely independent choice of Anthem, without reference to the tone of the service generally, might be entirely out of place, and jar on the best feelings of the congregation. A modicum of good sense on the part of minister and organist, and a cordial understanding between both, are at all times necessary; and where this is found there is little reason to fear that any incongruity will arise.

Chanting.

Much attention has been directed of recent years towards the rendering of the psalms in their pure and natural form; and the chanting of the prose psalms has now become so general, that it may be regarded as an integral part of Congregational music. Prose chanting perhaps presents greater difficulty to the congregation, owing to the unrhythmical part of the chant (the recitation), and consequently the position of the accent, varying in each verse. Most of the prejudice which still exists against chanting will probably be found owing to the tendency which exists to chant too fast, and to convert that part of the verse which has to be sung to the reciting note into a "gabble." Perfect familiarity with the words is indispensable in good chanting, so that where the practice is introduced for the first time, it is well to limit the selection of psalms until they become familiar to the congregation. The fact that the Te Deum, Magnificat, &c. (which are in ordinary use), are usually sung heartily, shows that the difficulty is purely that of unfamiliarity, and that there is no reason why an intelligent congregation should not join as heartily in the prose psalms as in the more rhythmical hymns and metre psalms.

"The incessant fire of psalmody, 'the flame of devotion,' will not burn less brightly when lighted by the songs of Christendom in their short and unmetrical form, and we cannot display too great a zeal to forget unwise prejudices or to open the door to new intelligences. If it be delightful to sing the songs of David in the elastic forms of modern poetry, and to the tunes of modern feeling, it will not be less so to wake up the echoes of a responsorial voice, and raise up the song which the associations of centuries and the truthfulness of pure art will for ever render holy and endearing. It is presumed the bonds of metre are not to be manacles of belief; and a hymn from the Old Testament, or a doxology from the New, can scarcely be less to edification than when moulded into the fatal facility of octosyllabic verse. Some beautiful music has been associated with these psalms, hymns, and prayers; and it is trusted that they may be sung in Divine worship much oftener than has been the practice up to the present time. The great charm of congregational singing is the simultaneous enunciation of the syllables, all marching plump on the word in a vigorous unity. Nothing will contribute sooner to further this end than the practice of prose psalm singing." *

Speed, Expression, and Phrasing.

The rate of singing varies very greatly in different churches. Formerly Congregational singing generally was much slower than it is now; and the improved taste which has shorn our psalm tunes of the vulgar grace-notes which were common fifty years ago, has also led to a quicker and more animated style of singing. Chorales and psalm tunes will always be found to be sung more slowly than hymn tunes; and a large congregation will sing more slowly than a small one, although the rate of singing of the same congregation will, for many reasons, be found to

* From Prefatory observations to the "Comprehensive Tune Book," H. J. Gauntlett, Mus. D.

vary very considerably at different times. A very average rate of speed for a psalm tune is M ♩ = 54 to 60. Hymn tunes go frequently very much faster—depending on the kind of expression which is necessary—but the practice of excessively quick singing, which finds favour in some quarters, is not, in the interests of congregational music, to be commended.

Most modern Hymnals contain expression marks, and this must be regarded as a distinct advantage, securing, as it does, a unity of intention on the part of the singers, which is of the greatest importance.

Opportunities for expression are greater in the emotional melodies and free harmonies of the modern hymn tune than in the statelier harmonies and more syllabic forms of the chorale and psalm tune; but where hearty congregational singing exists, the choirmaster will do well to aim at broad effects rather than at too great refinement of expression. When the organ and choir sink to *pp.*, the tendency will be for the congregation to drag the time and flatten in pitch, and all good effect will be lost. While, therefore, observing broadly the gradations of tone indicated, it will be advisable at all times to preserve a distinct lead on the part of the choir, so that *tempo* and pitch may both be well maintained.

Well-accented singing will also help much towards attaining this end, as even in *piano* passages, if the accents are firmly marked, a better hold will be kept of the congregation, and dragging prevented.

Accurate *phrasing* and distinct *articulation* are also of the utmost importance; and this can best be attained by careful study of the words, the punctuation and accent of which will be the best guide as to the proper phrasing. The expressive *reading* of the words at the weekly practice will be helpful; and in no case should they be slurred over or treated as of secondary importance. The points for taking breath should be noted, as it will be found that these may vary very considerably in different verses. Breath should be taken only at a punctuation mark, and the general rule, that a line may be sung in a breath, is good. When, however, a point does not occur at the end of a line, is is necessary to breathe at a convenient point in the middle of the line, and carry on the sense of the words without a break from the end of that line to the beginning of the next.

Conclusion.

"Let us beware," says an early writer, "of drawling in our singing—let us sing with a full and clear voice, taking care to commence together and break off together. No one should dwell on the notes, but each pass on at one and the same time. Nor ought any one to venture on beginning before the others, nor on outstripping them, nor on stopping after them to draw breath or lay stress on a note. Let us keep our ears open, so as to sing and all stop at the same moment. We admonish you to attend upon the Lord in Divine service with alacrity as well as reverence, not lazily, yawning like people half asleep; not grudging your voices, nor cutting off your words in the middle, nor skipping whole ones, nor pronouncing them in a mincing or affected manner, but giving out the words of the Holy Spirit in a manly strain and spirit."

THE HISTORY OF MUSIC.

By WILLIAM DALY, Junr.

(*CONTINUED.*)

CHAPTER X.

BEETHOVEN

With Ludwig van Beethoven (1770–1827) the dynasty of genius, commencing with John Sebastian Bach, comes to an end. Like Bach, Beethoven represents in himself at once the consolidation, as it were, of the knowledge of the preceding generations, and the opening of a new period in musical history; for, vastly indebted as the music of to-day is to Bach, Handel, Gluck, Haydn, and Mozart, still, modern musical development dates from Beethoven, and it is almost impossible to imagine modern musical art divested of his influence.

The son of a tenor singer in the chapel of the Elector of Cologne, at Bonn, Beethoven spent his early years amid surroundings to outward seeming less favourable to artistic progress than fell to the lot of almost any of his great predecessors. After receiving a few lessons from his father, Beethoven studied for a time under the organists of the Electoral Chapel, Van der Eeden, and Neefe. Under these teachers he progressed slowly, gaining most of his knowledge, however, through his own exertions rather than through those of his teachers: indeed, Beethoven as a youth appears to have been of a singularly unteachable disposition,* for neither Haydn, under whose charge he was subsequently put by the Elector (1792), nor Albrechtsberger, to whose guidance he afterwards transferred himself (1794), appear to have been able to derive any satisfaction from his work. From 1792 Beethoven made Vienna his headquarters. While he studied composition under Haydn and Albrechtsberger, with small satisfaction to either teacher, he had already made a name in the Austrian capital as a pianoforte-player; indeed, in his early years everything seemed to point much more decidedly toward his success as a pianist rather than as a composer; and Mozart, after listening to his improvisations, had predicted great things of him.

In 1795 Beethoven made what might be styled his first public appearance as a composer, publishing in that year the three pianoforte trios marked Op. 1, and the three sonatas for the same instrument, marked Op. 2, and dedicated to Haydn.† In this year, also, he played one of his early pianoforte concertos at a public concert in Vienna. Between 1797 and 1801 he published the celebrated septet; his first symphony (C major); the C minor pianoforte concerto; the six string quartets marked Op. 18; several sonatas, among them being the "Sonata Pathétique;" the song "Adelaide," and a number of minor pianoforte compositions.

Between 1802 and 1804 he produced the sonatas Ops. 26 and 27; the D major symphony,

* That is, in the sense of objecting strongly to doing things as *other people* would wish them to be done.

† He had really published many compositions before the appearance of these trios and sonatas, but with his characteristic spirit of stern self-criticism, he appears to have been desirous of thrusting these earlier efforts aside as unworthy of further consideration.

and the "Eroica" symphony; the oratorio "The Mount of Olives;" and the "Kreutzer" sonata, for violin and piano.

During the succeeding five years (1805–1810) there appeared his only opera, "Fidelio;" a further number of sonatas and quartets; the fourth, fifth, and sixth symphonies ("Pastoral"); the Mass in C major; the *Coriolanus* and *Leonora* overtures; two pianoforte trios; the fantasia for piano, orchestra, and chorus; the violin concerto; and the *Egmont* music.

To the last seventeen years of his life (1811–1827) belong the great B♭ major trio, and the *Ruins of Athens* and *King Stephen* music (1811); the seventh and eighth symphonies (1812); the pianoforte sonatas, Op. 101–111 (1815–1822); the *Missa Solemnis* (1822); the "Choral" symphony (1823); and the string quartets Op. 127, 130, 132, and 135 (1824–1826).

Beethoven's compositions group themselves into three characteristic periods. Of these, the first, embracing the compositions produced between the years 1790-1803, is sometimes called his "Haydn and Mozart" period, inasmuch as it betrays the influence of those masters, and a certain suggestion of the smooth, facile workmanship of the eighteenth century. Even in the earliest of the compositions of this "first period," however (reckoning from Op. 1, that is,), there is a directness and freedom of expression which has nothing to do with eighteenth century modes of thought, and which foreshadows the mature Beethoven of the "Eroica," the C minor, and the seventh, symphonies.

To Beethoven's second period belong the works written between the years 1803–1816. This was the happiest period of his life: he was now at the height of his glory as a public man, and bodily infirmity and domestic unhappiness, though they were already both giving him ample cause for anxiety, had neither of them as yet sufficient power to completely overshadow his whole existence.

The "third period" covers the last eleven years of his life, when, hopelessly deaf, ill, haunted by all sorts of real and imaginary anxieties, eternally quarrelling with worthless relatives, he must have felt himself almost entirely shut off from sympathy and appreciation—a veritable prisoner within himself.

Viewing Beethoven's work as a whole, what strikes one first is the vast preponderance of compositions of the sonata kind—sonatas, trios, quartets, and symphonies, all of which are, after all, only sonatas, designed to be played by varying combinations of instruments. There were many reasons for this preponderance of the sonata-form, with its wide possibilities as a vehicle for intellectual expression. For very nearly two centuries harmonic, as opposed to contrapuntal form, had been developing steadily, and when Beethoven appeared, the sonata, which is the highest form of harmonic music, was already an established art-form. Whatever course of life he may have looked forward to as a youth, or whatever ambitions he may have cherished, it is impossible to say, for a man's private ambitions and the obvious bent of his genius by no means always point in the same direction; still Beethoven was essentially a pianist, and it was as such that he first attracted attention. This was sufficient of itself to turn his mind towards the sonata, and when his genius as a composer developed, not after the facile or patiently laborious manner of his great predecessors, according to their varying dispositions, but in a dogged, strenuous way, characteristic of everything about the man, it was to the sonata-form that he naturally turned for his most congenial vehicle of expression. Again, Beethoven was a man of a very different mental calibre from his predecessors. With the exception, perhaps, of Bach, he appears to have been of a more vigorous and original intellectual cast, as regards things exterior to music, than any of them. In exact knowledge he may have been inferior to both Handel and Gluck, for his general culture seems to have been acquired in a very haphazard way; but mentally he was their superior. While the earlier masters' ideas moved well within the boundaries of their caste, Beethoven stands forth as a thinker; and it is easy to imagine him, under other conditions, attaining to eminence in some field of intellectual activity other than music. Finally, the period in which he lived and worked had a great influence on him: the Revolution was making itself felt in every corner of Europe; and Beethoven's

warm sympathy with its doctrines, while not of a kind to seriously endanger the stability of the house of Hapsburg, was quite sufficient to very materially influence his art-work and that of his successors. Accepting the forms of the earlier masters, he expanded them in various ways as his purpose demanded—at once extending the scope of movements and making their contents more concise and directly expressive; making use of the scherzo in the sonata-form in place of the old minuet; employing more subtle and striking modulations, using a larger orchestra with greater boldness and originality—doing all these things, however, without disturbing the general balance and proportion of an art-form, so that—"the lover of strong impressions finds all he longs for, while the worshipper of abstract perfection in art rests satisfied that Beethoven was essentially a master of form."

The following extract from an old book of travel * presents a vivid picture of Beethoven at about the age of fifty. The writer does not appear to have cared very much for music, but there is a certain dispassionate exactness about his description which makes it valuable, and justifies its insertion in full here :—

"Beethoven is the most celebrated of the living composers in Vienna, and, in certain departments, the foremost of his day. Though not an old man, he is lost to society in consequence of his extreme deafness, which has rendered him almost unsocial. The neglect of his person which he exhibits gives him a somewhat wild appearance. His features are strong and prominent; his eye is full of rude energy; his hair, which neither comb nor scissors seem to have visited for years, overshadows his broad brow in a quantity and confusion to which only the snakes round a Gorgon's head offer a parallel. His general behaviour does not ill accord with the unpromising exterior. Except when he is among his chosen friends, kindliness or affability are not his characteristics. The total loss of hearing has deprived him of all the pleasures which society can give, and perhaps soured his temper. He used to frequent a particular cellar, where he spent the evening in a corner, beyond the reach of all the chattering and disputation of a public room, drinking wine and beer, eating cheese and red herrings. and studying the newspapers. One evening a person took a seat near him whose countenance did not please him. He looked hard at the stranger, and spat on the floor as if he had seen a toad; then glanced at the newspaper, then again at the intruder, and spat again, his hair bristling gradually into more shaggy ferocity. till he closed the alternation of spitting and staring, by fairly exclaiming, 'What a scoundrelly phiz!' and rushing out of the room. Even among his oldest friends he must be humoured like a wayward child. He has always a small paper book with him, and what conversation takes place is carried on in writing. In this, too, although it is not lined, he instantly jots down any musical idea which strikes him. These notes would be utterly unintelligible even to another musician. for they have thus no comparative value; he alone has in his own mind the thread by which he brings out of this labyrinth of dots and circles the richest and most astounding harmonies. The moment he is seated at the piano, he is evidently unconscious that there is anything in existence but himself and his instrument; and considering how very deaf he is, it seems impossible that he should hear all he plays. Accordingly, when playing very *piano* he often does not bring out a single note. He hears it himself in the 'mind's ear.' While his eye, and the almost imperceptible motion of his fingers, show that he is following out the strain in his own soul through all its dying gradations, the instrument is actually as dumb as the musician is deaf.

"I have heard him play, but to bring him so far required some management, so great is his horror of being anything like exhibited. Had he been plainly asked to do the company that favour, he would have flatly refused; he had to be cheated into it. Every person left the room except Beethoven and the master of the house, one of his most intimate acquaintances. These two carried on a conversation in the paper-book about bank stock. The gentleman, as if by chance, struck the keys of the open piano beside which they were sitting, gradually began to run over one of Beethoven's own compositions, made a thousand errors, and speedily blundered one passage so thoroughly, that the composer condescended to stretch out his hand and put him right. It was enough; the hand was on the piano; his companion immediately left him, on some pretext, and joined the rest of the company, who, in the next room, from which they could see and hear everything, were patiently waiting the issue of this tiresome conjuration. Beethoven, left alone, seated himself at the piano. At first he only struck now and then a few hurried and interrupted notes, as if afraid of being detected in a crime; but gradually he forgot everything else, and ran on during half-an-hour in a phantasy, in a style extremely varied, and marked, above all, by the most abrupt transitions. The amateurs were enraptured; to the uninitiated it was more interesting to observe how the music of the man's soul passed over his countenance. He seems to feel the bold, the commanding, and the impetuous, more than what is soothing or gentle. The muscles of the face swell, and its veins start out; the wild eyes roll doubly wild; the mouth quivers, and Beethoven looks like a wizard overpowered by the demons whom he himself has called up."

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* "A Tour in Germany, and some of the southern provinces of the Austrian Empire, in the years 1820, 1821, 1822." By John Russell, Esq. 2 vols.

In a brief sketch like this, it is possible to do little more than indicate the outstanding points in the development of musical art, with possibly here and there a somewhat more detailed consideration of some particular period or composer, according as one or other may seem likely to prove of interest to the general reader. As we come nearer to our own time, however, we encounter the names of a number of musicians who, while the influence they exercised over the progress of musical art cannot be said to have been of vital importance, as Mozart's or Beethoven's were, was always important, and sometimes very great.

Taking the years covered by the lives of Mozart and Beethoven (1756–1827), we meet with a great number of musicians, composers, and executants of merit. The executant's art dies with him, or lives only in the suggestions it affords the composer of his time; but there are very few of the minor composers of the age of Haydn, Mozart, and Beethoven, whose works have not suffered more or less severely at the hands of Time, and there are many whose compositions have been completely forgotten.

Taking a rapid survey of the more well-remembered names of the period, we find among the Italians Viotti (1753–1824), the violin virtuoso, whose concertos rank among the classics of the violinist's art; Cimarosa (1749–1801), and Paisiello (1741–1815), opera-writers of the Neapolitan School; Salieri (1750–1825), also a writer of operas, but who is now chiefly remembered as Mozart's rival, and, to a certain extent, Schubert's teacher; Paer (1791–1839), another writer of forgotten operas; Clementi (1752–1832), who still lives in his lucid, elegant pianoforte compositions; Spontini (1774–1851), the composer of "La Vestale;" Cherubini (1760–1842), the greatest of the Italian composers of the eighteenth century, who produced his first opera when Mozart was about twenty-four (1780), and died in the year which witnessed the first production of "Rienzi" (1842); and lastly, Rossini (1792–1868), Donizetti (1797–1848), and Bellini (1801–1835), whose works for a time cast those of almost every other composer into the shade. Full of fascinating melody, the operas of these writers drove all the world wild with delight in the early half of the present century.

Among the Germans there are—Albrechtsberger (1736–1809), theorist and composer, whose theoretical works have outlived his compositions; Vogler (1749–1814), composer and organist; Winter (1754–1825), and Pleyel (1757–1831), both prolific writers, but of whose works the latter's violin duets are about all that are familiar to the present generation; Spohr (1784–1859), great violinist and composer, the length of whose career, whose services to violin-playing, and the position his compositions still maintain, entitle him to be ranked as belonging to a period later than the one at present under consideration. Lastly, we may class together the pianists and composers—Dussek (1761–1812), J. B. Cramer (1771–1858), Hummel (1778–1837), Kalkbrenner (1784–1849), and Moscheles (1794–1870)—all of whom exerted a great influence upon pianoforte-playing, and whose compositions, while they may no longer be hailed as inspirations, endure honourably as educational classics.

Among French musicians there are to be noted—Gretry (1741–1813), Leseuer (1760–1837), Mehul (1763–1817), Boildieu (1775–1834), and Herold (1791–1833), writers of opera; also R. Kreutzer (1776–1831), and Baillot (1771–1842), whose reputations survive as writers of violin studies.

CHAPTER XI.

ENGLISH MUSIC AND MUSICIANS OF THE EIGHTEENTH CENTURY

WHILE the premature death of Purcell and the tremendous influence of Handel, combined, seriously affected the development of a genuine British School, there were still a number of English musicians during the eighteenth century, who strove, and not altogether unsuccessfully,

to hold their own amid the counter attractions of foreign talent. Setting aside certain styles of composition in which our native composers merely achieved characterless imitations of Continental models, there remain other forms of musical art in which they distinguished themselves greatly: these are services and anthems in connection with the Anglican ritual; and the glee, perhaps the most characteristically national musical art-form we possess.

Taking, first of all, the writers of Church music, we have Dr. Maurice Greene (1696–1755.) Greene received his early training in the choir of St. Paul's Cathedral. After holding organistships at two City churches, he was appointed organist of St. Paul's in 1718, and in 1727 he succeeded Dr. Croft at the Chapel Royal. In 1730 he became Professor of Music at Oxford. His principal work is his "Forty Select Anthems," published in 1743. Our next Church writer is Dr. William Boyce (1710–1779). Like Greene, whose pupil he was, Boyce was also a St. Paul's choir boy. Boyce wrote a great deal of music, not only for church use, but for the concert-room and the theatre as well. He is principally remembered, however, in connection with the great collection of English cathedral music of the preceding two centuries, which Greene had projected and he himself completed. William Jackson, of Exeter (1730–1803), was popular as a composer in his day, although possessed of little merit. Lastly, Jonathan Battishill (1730–1801), another St. Paul's choir-boy, produced some magnificent anthems.

It is not known who wrote the first glee, or glees, but about the first professed glee-writer of whom we have any certain record is Dr. Arne. In the early part of the last century there were a number of clubs and societies in existence devoted to the practice of glees, catches, canons, and rounds. Prizes were offered by these glee clubs for the best specimens of this style of writing, and among others who distinguished themselves in these competitions were Dr. Benjamin Cooke (1734–1795), Lord Mornington (1735–1781), Samuel Webbe (1740–1835), and Dr. John Callcott (1766–1821).

CHAPTER XII.

THE ROMANTICISTS.

After Beethoven, at once the last of the group of great classcal masters belonging to the eighteenth century, and the apostle of nineteenth century musical art, we come to a group of lesser masters, his younger contemporaries and immediate successors. The composers whom we include in this group are Carl Maria von Weber (1786–1826), Franz Schubert (1797–1828), Louis Spohr (1784–1859), Giacomo Meyerbeer (1791–1864), Felix Mendelssohn-Bartholdy (1809–1847), Robert Schumann (1810–1856), and Frederic Chopin (1809–1849). As representing a later development of the principles put in practice by these writers, we may add also the names of Hector Berlioz (1803–1869), and Richard Wagner (1813–1883).

The writers of this new group are styled Romanticists, because their works, in varying degrees according to each composer's individual temperament, are the musical expression of that Romantic revival which, in the early part of this century, affected every department of art and literature. The Romantic movement began in Germany, and might be described as a reaction from the doctrines of the Revolution, induced by the excesses to which the attempt to put the same doctrines in practice had led. Coupled with this reaction from Republicanism was the outburst of patriotism and national feeling evoked by the struggles of the German War of Liberation. The reaction from Republicanism impelled men to seek inspiration in an artistic conception of the Middle Ages, a period in every respect diametrically opposed to Republicanism in any shape or form, just as in the days of the Renaissance the reaction from ecclesiasticism

drove men to find their ideal in the antique world; and the Napoleonic wars infused the spirit of nationalism into the movement.

When we come to compare the aims and methods of the Romanticists with those of Beethoven, we find the two elements of mediævalism and nationalism very prominent. Beethoven, although he is certainly the father of modern music, was too much of a classic to allow motives exterior to abstract art to bulk very largely in his works, and his comparatively few suggestions of "programme," when they do not deal with nature-painting, as in the "Pastoral" symphony, impress us as being thoroughly in accordance with the severe ideals he cherished, and which are more than hinted at in the circumstances connected with the production of the "Eroica" symphony. Finally, as regards the nationalistic factor in the Romantic movement, all the great masters of the eighteenth century, as indeed every composer worthy of the name, expressed, and expresses, his nationality in his work, for the simple reason that he cannot do otherwise without being deliberately untrue to every instinct of his nature; but it is not until we come to Weber and his fellow-Romanticists that we find the national element in music (the use of which Mozart foreshadowed in "Die Zauberflöte") fully employed.

When we come to consider the artistic relationship of the composers belonging to the Romantic group, we find that it is possible to classify them in a series of smaller groups or subdivisions. First of all, we may link the names of Weber and Schubert together; then those of Spohr and Meyerbeer; we may place Mendelssohn and Schumann in a third group, adding also, as a related lesser light, Chopin; and finally, Berlioz and Wagner, representing a further development of Weber's methods, form a group by themselves.

The members of each of these subdivisions of the original Romantic group, appear in many respects to differ very widely from each other; but just as there are certain characteristics which the whole body of composers belonging to the Romantic group possess in common, so also, each lesser group has its own predominant characteristic, shared in by all its members; and the differences within a group, of which we have just spoken, are only differences in so far that they arise from the individual members of the group devoting themselves to separate phases of what is, after all, a joint ideal.

Pronounced national feeling, and mediævalism, have already been mentioned as general characteristics of the Romantic movement at large; and in music, these are supplemented by a more or less marked departure from the perfect formalism of the classical masters, and a general preponderance of sentiment over design. Let us now consider, briefly, the series of lesser groups into which we have subdivided the Romantic school of composers. Weber and Schubert represent the national element in musical art. Belonging to an actively patriotic period in the history of their country, they stand forth as writers of national and patriotic music, their talents finding most vigorous and characteristic expressions in these directions—Weber in his opera of "Der Freischutz," and also in his settings of Körner's patriotic songs; and Schubert, with less of the dramatic spirit in his nature than Weber, in his immortal songs, which, widely removed as they may seem from Weber's work in its most characteristic aspects, have this in common with his great success "Freischütz," that, like it, they are evolved from the Volkslied. In "Euryanthe" and "Oberon," Weber also built upon the Volkslied, forsaking, however, the robustly national subject-matter of "Freischütz" for fancifully picturesque themes in harmony with the mediæval sympathies of the time—a course which Schubert also followed in his little-known works for the stage.

Weber is essentially a writer for the theatre, Schubert a song-writer; and, where the two masters have ventured into other fields of composition, each still betrays his individual bent. Thus Weber, except, in some of his songs, is all for the picturesque and dramatic, no matter in what form his work may be cast. Schubert, on the other hand, is always Schubert the song-writer, and in his sonatas and symphonies, with their unending wealth of melody, his genius shows itself as being instinctively lyrical, and constructive only, as it were, under protest.

Meyerbeer and Spohr—who form our second subdivision of the Romantic group—do not,

at first sight, appear to have much in common with each other, but still there is a certain relationship between them. Together, they represent a decline from the first outburst of the Romantic movement as displayed in the works of Weber and Schubert: their compositions display less vigour and spontaneity, and more calculation and mannerism. In place of the unaffected natural sentiment of Weber and Schubert, Spohr, with very great gifts as a melodist, leans a little towards sentimentalism: his is a lyric genius that is more of an exotic than a wild flower. Meyerbeer, again, displays the historical and picturesque leanings of the Romantic period, but he, also, exhibits a departure from the methods of Weber. Where Weber is an idealist and a dreamer in his dramatic conceptions, delighting in magic and the supernatural, as in "Freischütz" and "Oberon," Meyerbeer, attaching himself to the French school, is at his best as a realist, as in "Les Huguenots."

The members of our third group, Mendelssohn, Schumann, and Chopin, illustrate a further development of the Romantic ideals. Both Mendelssohn and Schumann display the lyric bent, which is the leading characteristic of all the composers of the Romantic school, and in this phase of their artistic personality they follow the natural, unaffected style of Weber and Schubert; but they also combine with this lyric inclination a certain return to the classical style of Beethoven. Of the two, Mendelssohn was the more classical in his methods; but this classicism only serves to throw his romantic tendencies more strongly into relief. In many of his works he displays an almost Hellenic lucidity and formal beauty, but, with all this formalism there is combined a tremendous sense of the picturesque, and also a great partiality for "programme." The "Hebrides," "Calm Sea," and "Midsummer Night's Dream" overtures are exquisite as pieces of musical construction, but at the same time they are filled with genuinely Romantic spirit. The same might be said of his symphonies, chamber music, and his great choral works, "Elijah," "St. Paul," "Hymn of Praise," &c. By nature Mendelssohn was a Romanticist, by education a Classic, and in his work the Romantic is continually triumphing over the Classical.

Comparing Schumann with Mendelssohn, we find that while, like him, he also returns to the classical style, he is rather concerned as to the elasticity of an art-form than its abstract beauty. Both composers aim at a fusion of the Romantic and the Classical; but Mendelssohn's bent is towards formalism, Schumann's towards significance. Intellectually, Schumann was of a much more profound, complex nature than Mendelssohn, and while he exhibits much of the Romantic partiality for "programme," it is "programme" of an intensely subjective kind; and a comparison of any one of his symphonies with, say, Mendelssohn's "Scotch" symphony, affords a capital illustration of the difference between the two writers in this respect. Another point of difference between Schumann and Mendelssohn is seen when we come to compare them as choral writers. Here, again, Schumann shows himself a profounder thinker. His "Faust" is a magnificent conception; and in his "Pilgrimage of the Rose," and "Paradise and the Peri," handicapped though he is, in both, by the nature of his subject, he displays very great gifts as a lyric writer; but throughout all his work there is none of that epic spirit, the possession of which gives Mendelssohn his instantaneous success as a choral writer.

Both Mendelssohn and Schumann have exerted a tremendous influence over all forms of musical art, in any way connected with the pianoforte, and it is with respect to this department of art that we must bracket with theirs the name of Chopin. Unlike Schumann and Mendelssohn, Chopin is altogether independent of the conventions of classical art; he is lyrical rather than constructive, and in spontaneity he compares with Schubert, with this difference, however, that he is a Polish Schubert, expressing himself, not in the art-lyric, but in artistic conceptions of the dance-forms of his country. His sonatas and concertos are always interesting, but it is in his lesser compositions, the polonaises, ballades, nocturnes, valses and impromptus, that he is at his best. As a composer for the pianoforte, Chopin may be said to have possessed the art of doing a little thing perfectly.

We come now to our last group of Romanticists—Wagner and Berlioz. These writers, while

they illustrate the most advanced development of the Romantic style, present us with the spectacle of two men of widely differing characteristics, starting from a common basis of inspiration or influence. Gluck and Beethoven were the guiding stars of the early musical life of both Wagner and Berlioz. The works of Weber also exerted an influence over them, an influence which was probably greater in the case of Wagner than in that of Berlioz, whose tastes inclined rather in the direction of Spontini.

The step-son of an actor, and living amid theatrical surroundings from his earliest childhood, it is easy to understand that Wagner should in his music have always retained a strong dramatic bias, which, in time, led to his gradual enunciation of what at first looks like a new philosophy of musical art, but which, in reality, is only a nineteenth-century version of the theories of the Florentine "Academy." Setting aside some earlier operas, which met with no success, we may regard Wagner's first important work as "Rienzi." "Rienzi" was written with a view to tempting fortune in Paris, and as Meyerbeer was the ruling power at the opera at this time (1839), Wagner copied his methods to a considerable extent. Despite an introduction from Meyerbeer, however, the directors of the opera declined to have anything to do with "Rienzi" or with Wagner's next opera, "The Flying Dutchman," either. "Rienzi" was afterwards successfully produced at Dresden (1842), but "The Flying Dutchman," produced a little later, was a comparative failure. The popular verdict carried no weight with Wagner, however, and he followed up "The Flying Dutchman" with the increasingly unconventional "Tannhäuser," "Lohengrin," and the great "Nieblungen" cycle. During the years over which the composition of the last-named huge work extended, there appeared "Tristram und Isolde" and "The Meistersingers." The "Nieblungen" cycle was produced for the first time in 1876. In 1882, Wagner finished his last great musical drama, "Parsifal."

We have mentioned that Berlioz began his musical life, like Wagner, as a disciple of Gluck and Beethoven. Like Wagner he represents the most advanced phase of Romantic music, but there the resemblance stops: thenceforward they follow the divergent tendencies of their respective nationalities, and while it might be said that they retain this in common, that they are the apostles of the new instrumentation, with every successive work they become increasingly unlike each other. Excluding "The Meistersingers," Wagner's operas, from "Tannhäuser" to "Parsifal," display a steady progress in mysticism. Berlioz, on the other hand, follows the path of Lully and the school of French grand opera, as is natural in a Frenchman: the characteristic feature of his work is that he employs the guiding principles of French dramatic musical art mainly in the field of concert composition. The titles "Harold in Italy," "Faust," "Romeo and Juliet," and "Episode de la vie d'un artiste," all suggest dramatic works; but still they are choro-orchestral, or even purely orchestral compositions. "Realism" was Berlioz's watchword: it is realism that he strives after in the tremendous *Requiem*, as in every form of composition he has attempted; and finally, with this realism he can combine lyric conceptions of the most exquisite dainty kind imaginable. Berlioz, in all his work, is the characteristic French artist. He can be realistic, with a realism that is horrible, and even coarse, but which, somehow, escapes being vulgar; and again, he can display a refinement and delicacy of sentiment and *technique* second to none.

CHAPTER XIII.

THE PRESENT.

WHEN we come to consider the music of the present day, we meet with such a wide diffusion of musical talent, that one can do little more than chronicle, and that very briefly, the more eminent among those composers who are still living, or only recently deceased. In Germany

we find a great body of talented musicians, who may be classified according as they exhibit in varying degrees the influence of Mendelssohn, Schumann, or the more advanced Romantic ideas of Wagner and Berlioz. Of the followers of Mendelssohn, we may instance, among others, Ferdinand Hiller (1811–1885), Carl Reinecke, and Salomon Jadassohn. Among Schumann's disciples are Johannes Brahms (1833–1897), the last of the great Germans; Robert Volkmann (1815–1883), Robert Franz (1815–1892), Adolf Jensen (1837–1879), and Woldemar Bargiel. Other writers there are, like Max Bruch and Friedrich Gernsheim, who occupy an intermediate position between the two groups just mentioned, reflecting almost equally the influence of Mendelssohn and Schumann. Of the more advanced Romanticists, there may be mentioned Franz Liszt (1811–1886), who belongs rather to the same category as Wagner and Berlioz than to that of their followers, among whom we may place, *inter alia*, Peter Cornelius (1824–1874) and Hans von Bülow. Finally, there is another group of writers, prominent among whom are Joachim Raff (1822–1882); the two Scharwenkas, Philipp and Xaver; Rheinberger, and Goldmark, who betray no decided leanings towards one sect or another. Recent years have witnessed the cult of such still debatable personalities as Richard Strauss, Hugo Wolf, Max Reger, and others of a like advanced spirit.

In the beginning of Chapter XII. reference was made to the growth of national feeling in the various departments of art and literature as one of the prominent characteristics of the Romantic movement. During the present century this national sentiment has resulted in the introduction into musical art of a great body of compositions of a very pronounced national cast, the work of writers proud to evolve their codes of expression from the folk-music of their country. Among the Scandinavians there are the Danes—Gade (1817–1890) and Hartmann; the Norwegians—Svendsen and Grieg (1843–1907). Best known to us among the Bohemians and Hungarians are Anton Dvorák (1841–1904) and Friedrich Smetana (1824–1884). The enormous vogue of Russian music, represented principally by the works of Tschaikowsky, has been, and is, however, the most remarkable feature of musical fashion since the closing years of the nineteenth century. Whether this will endure remains to be seen. Some observers profess to note a decline in the popularity of Russian music. It has, however, elements of natural attraction which must always retain at least a considerable measure of power.

Turning from the musical art of the Germans, the Scandinavians, and the Slavs to that of the Italians, we find the foremost position in the musical life of his country held by Giuseppe Verdi (1813–1901). There are also to be mentioned Arrigo Boito, Francesco Cortesi, Amilcare Ponchielli, Filippo Marchetti, and Carlo Pedrotti—all opera-writers. Then there is also the group of younger Italian composers, Mascagni, Leoncavallo, and Puccini.

Among the French composers of the last sixty years we find the national preference for the dramatic in music still holding sway. In point of time we may commence with Auber (1784–1871), whose works form a link between the period in French music last considered (Chap. X.) and the present time. Following him are Gounod (1818–1893), Bizet (1838–1875), Massenet, Délibes (1836–1891), Thomas (1811–1896), Massé (1822–1884), and Offenbach (1819–1880), whose talent belonged to a higher grade than the form through which it was expressed. Lastly, and in the main a more recent development, there are a number of writers who have cultivated pure instrumental composition as well as opera. Among these are Félicien David (1810–1876), Saint-Saëns, César Franck (1822–1890), Reyer, Lalo, Godard, Vincent d'Indy, Debussy, Chausson, Charpentier, and others. In César Franck, so curiously little known during his own lifetime, France produced one of the most profound and original musicians of the nineteenth century. Of the younger writers, men like Debussy, it may be said that they are supplying most of the original musical thought of the day.

CHAPTER XIV.

MODERN BRITISH MUSIC.

CHAPTER XI. concluded with mention of a number of the prominent glee-writers of the eighteenth century. Resuming the consideration of English musical history, we may add to theirs the names of William Horsley (1774–1858), Richard Stevens (1757–1837), John Stafford Smith (1750–1836), William Crotch (1775–1847), Sir Henry Bishop (1786–1855), and John Liptrot Hatton (1809–1886); while R. L. de Pearsall (1795–1856) stands foremost among those who have attempted to revive the madrigal.

In the department of opera, British composers have also achieved success. As opera-writers we have Balfe (1808–1870), Vincent Wallace (1814–1865), and John Barnett (1802–1890). Belonging to the present day there are also Sullivan, Mackenzie, Stanford, Cowen, Corder, Goring Thomas, and MacCunn to be numbered among our opera-writers.

As writers of works of the oratorio kind, again, the British school of composers is exceptionally prominent. It will be sufficient to mention some of the leading oratorios produced in this country during the last forty years or so, to show how strong our native composers are in this department of art. Sterndale Bennett's "May Queen" was produced in 1858, and "The Woman of Samaria" in 1867. Sir Arthur Sullivan's two oratorios, "The Prodigal Son" and "The Light of the World," appeared in 1869 and 1873 respectively. Then we have such more or less recent works as Sullivan's "Golden Legend," Mackenzie's "Rose of Sharon" and "Dream of Jubal," Stanford's "Revenge" and "Voyage of Mældune," Stainer's "Daughter of Jairus," Corder's "Sword of Argantyr," Barnby's "Rebekah," Cowen's "Sleeping Beauty," Parry's "Judith"; and in the present day, overshadowing all contemporary works of a like kind, Elgar's "Dream of Gerontius," "Caractacus," "Apostles," and "The Kingdom." These, and a host of others, it is to be hoped, do something to disprove the old sneer that we are "not a musical nation."

The Anglican cathedral service is, in many respects, one of the most exclusively national musical forms we possess. Its traditions are wholly English; and where the influence of foreign teaching or example has made itself felt, it has only been in an indirect way; for the Anglican service, as its very name implies, is essentially and only English: briefly, it is English music written by Englishmen for Englishmen. The latter part of the eighteenth century may be said to represent a sort of decadence in English church music; but with the appearance of Thomas Attwood (1765–1838) as a church composer matters began to mend. Contemporary with Attwood, and, like him, writers of church music of lasting excellence, were Samuel Wesley (1766–1837) and William Crotch (1775–1847). To succeeding generations belong Wesley's son, Samuel Sebastian Wesley (1810–1876), Sir John Goss (1800–1880), the Rev. John Bacchus Dykes (1823–1876), the accomplished Henry Smart (1813–1879), Sir F. A. Gore Ouseley (1825–1889), and Sir George Macfarren (1813–1887), who distinguished himself in church music as in almost every other branch of musical art. Mention should also be made of Sir George Elvey, Sir Robert Stewart, Sir Joseph Barnby, and Sir John Stainer. Among living church composers we may mention among others the two Drs. Bridge, sometimes jocularly referred to as "Westminster" Bridge and "Chester" Bridge, from the cathedrals in which they are organists; then there are Ebenezer Prout, W. T. Best, and many others, who have written excellent church music.

In the department of orchestral music, also, the British composers of the present century have been far from idle, although, forced into competition, as they are, with the past and present masters of the great Continental schools, they do not bulk so largely in the popular imagination as orchestral writers as they do as writers for the Church, where the field, of course,

is all their own. Despite the stress of foreign competition, however, there exists a really great body of British orchestral music of a high class—much of it, it is true, seldom or never performed, but none the less excellent for that reason. Philip Cipriani Potter (1792–1817) wrote nine symphonies for full orchestra. Sterndale Bennett (1816–1875), besides a very excellent symphony, wrote several concert-overtures, of which "The Naiades" and "Paradise and the Peri" are perhaps the best known. Sir George Macfarren has left seven symphonies and a number of overtures. Of living writers for the orchestra there are Prout, Sir A. C. Mackenzie, Stanford, Elgar, E. German, Cliffe, MacCunn, and others.

Within the compass of an article like this it is impossible to give more than a rapid outline of the history of musical art. It is hoped, however, that this outline has been made sufficiently interesting to induce the reader to set about gaining a more complete acquaintance with musical history than the present sketch affords, and it seems to the writer that he cannot conclude his work more fittingly than by giving the reader such information about books and authorities as will be likely to assist him in gaining this greater knowledge.

Of "Histories of Music" there are many. Easily first among these is the splendid "Oxford" History of Music, a work of equal erudition and general interest. Emil Nauman's "History of Music" is useful, as giving a somewhat more rapid and popular survey of the subject, and the smaller "History" of W. S. Rockstro is also to be recommended. For readers of an antiquarian turn of mind, Sir John Hawkins' "History," of which a reprint has been issued by Messrs. Novello, will prove a veritable treasure-house of information. Very good, also, is Busby's "History," which is a smaller work based upon Hawkins' book. Unfortunately, it exists only in the original edition, and is to be met with but occasionally. Burney's large "History," also, is only to be had in the original edition: it, however, can scarcely be recommended as a safe authority. For those, again, who are interested in special periods in musical history, there are such books as the first volume of Chappell's "History," which deals rather elaborately with the music of the Pagan world; Hueffer's "The Troubadours," which, although more concerned with literature than with music, will prove very useful to the student of the musical art of the Middle Ages: the same author's "Musical Studies," dealing with different phases of modern music, is also a capital book. Sir Hubert Parry's "Art of Music" is another excellent book. Finally, there are the works of Chorley, Sutherland Edwards, Hogarth, Haweis, and others, all dealing interestingly with various phases of modern musical art. Of late years there has been a remarkable increase in the number of English books on music, works of real critical value, like the "Living Masters of Music" series, and that of the "Music of the Masters."

These may be said to represent the best among English works dealing with music; but besides these there have been a number of good biographies of the great musicians published within the last fifty years. English translations of foreign musical works have also been published, and of these last there may be recommended the "Autobiographies" of Berlioz and Spohr; Schumann's "Music and Musicians"; Mendelssohn's "Letters"; the collected writings of Richard Wagner, Jahn's "Life of Mozart," and Spitta's "Life of Bach."

NATIONALITY IN MUSIC.

By JAMES C. DIBDIN.

Few more useful lessons can be gathered from the teachings of recent discoveries in Science than this, that man is incapable of existence without leaving indisputable marks of his identity behind him. It matters not what he may lay himself out to occupy his time with during life's brief span—he may even fondly imagine that he is capable of doing absolutely nothing that will leave the slightest trace behind: but he miserably deceives himself; and although, of the vast majority among the billions of cases safely recorded on Nature's page, no direct evidence whatever can possibly be adduced, the fact remains that the individual man must take his share, infinitesimally minute though it be, in fashioning the destinies of the ages to come.—And this entirely by the amount of individuality he may possess; for it must be distinctly understood that the above proposition does not at all refer merely to the part the human brain has played in the forward march of civilisation. That is a thing entirely by itself, and in nowise connected with the part played by individual character, save it be the influence swayed by the latter over the former. At first sight such a statement may appear to be somewhat of a paradox, but we must bear in mind that hitherto undue value has mostly been given to the mere intellect or brain-power of man in estimating his work. Given two men with equal intellect but different amounts of individuality, it is not difficult to foretell which will achieve the more success. In fact, character or individuality may well be likened to the leaven that leavens the whole lump in man's actions and the results thereof.

If this be true of the individual, how much more so must it be in the case of nations. In the former the distinctive individual character of a man, save in extreme cases, seldom varies very much from that of his neighbour; but it is quite different with nations, where dissimilar sources of origin, variations of climate, soil and scenery, different conditions of life brought about by the other factors, and many other considerations, all tend to make and to keep the various races and nationalities of mankind separate and distinct, one from another, in every particular of national character or individuality.

In every occupation and enterprise, the peculiar bent of the national mind is more or less reflected. One nation is vindictive and cruel in warfare, another brave when driven to fight, but not hasty in quarrel, still another lazy and indolent to its own undoing, and so on through many other historical characteristics easily recalled to memory. But it is in art, applied art, the art that is part and parcel of the daily life of a nation, and not that spurious dilettante article so much in vogue just now among humbugs and fools; in a word, in real living art that the individualism of a nation is most vividly reflected. Turn to what country we like, of those at least of which there are any records, and we are sure to find the impress of national individuality stamped on its art; and in no department of art more surely than that of music.

From east to west and north to south we find it the same: whether we trace examples of it through the misty records of the past, or go afield to countries where the primitive life of the savage is still practised, or stay at home content with an examination into what our own country can bring forward in confirmation of the hypothesis, we find the same deductions have to be drawn, namely, that national temperament has invariably made its impression on the music of the country—left its stamp upon the very heart and soul of it.

What is written so far must, however, be regarded solely in the light of a generalisation, or attempt to bring an exceedingly large and amazingly complex historico-psychological problem into something resembling comprehensive focus. This may be done with charming results to the inquirer, so long as details are not insisted upon; but statistics are as necessary to the foundation of a philosophical edifice, as the plumb-line and level are to the mason in erecting a material structure. The reason of this is important and not far to seek; it lies in the fact that there are seldom wanting exceptions to the general rule. It might, of course, be argued by your smug sophist that such only exist to prove the rule; and there are grounds for belief that such an assumption would not be altogether misleading. All natural laws are more or less dependent upon such subjective proof; but in the case before us we are perplexed not by cases, say of nations of volatile natures evolving serious or saddening strains, but by people, with strong national individuality, possessing practically no music at all. It must be borne in mind, of course, in making such a statement, that it refers to what is actually known of the different nationalities which come under consideration. In this regard too much importance cannot be attached to the altogether unsatisfactory—it may be said inadequate—means that have hitherto been at our disposal for the recording of the national music of savage or comparatively uncivilised nations. H. F. Chorley speaks of this as follows:—"I conceive that the best and most profound students of the subject can offer little beyond impressions; that national music is a product to which precise test can be applied only within very restricted limits; that observation, guess, and coincidence must often be allowed to overrule tradition. Because, first, we have to take into account the uncertainty of memory, which can in no case be more largely admitted than in that of records taken down from a language varying with every untutored speaker. Every one is familiar with the game in which an anecdote, whispered along a rank of ten persons—each noting down the same as it passes—is proved to arrive at the end of its journey marvellously transformed, sometimes almost past recognition. How much more must this be the chance of melodies carried over sea and land by travellers to dwellers in lonely places; handed down by those having high, or low, or no voices, from spinning-wheel to spinning-wheel, from 'knitter in the sun to knitter in the sun,' during the ages preceding those when the manuscript recorder (supposing him competent to record) began his task. The memory has not merely to provide for tune, but for tone also, and without any certain appeal to musical diapason. There are memories which are organically incorrect."*

Had our ancestors only been acquainted with the phonograph, how much wider as well as more nearly correct would necessarily have been our knowledge of the birth and first growth of nationality in music; even the exact pitch would have been preserved to us after great intervals of time, whereas, despite tuning-forks and other recording instruments, we are still at a loss as to how many vibrations went to make up the middle C of Handel's day and generation.

Another stumbling-block that may be briefly touched upon here is difficulty, in many cases, of obtaining genuine examples of a country or people's music in contradistinction to imported goods. A good illustration of this is to be found in the case of the Hungarian gipsies or Czigány. These people have often got the credit of having composed the bulk of Hungarian music, whereas, as a matter of fact, they have practically no music at all of their own. They are not composers, but performers; and their connection with Hungarian music in this capacity has at once led to the mistake so frequently made about them, and also entitles them to honourable mention among the world's musicians. Of course the Czigány have some music to which they may lay a genuine claim. They have a few so-called "hallgatók" (pieces to

* No better proof of the difficulty of adequately registering impressions of music could be given than is to be found in the attempts of travellers to reproduce in set notes the national melodies and dance-tunes of savage or semi-civilised people. Nothing, for instance, is more amusing to a musician than to find the untutored howling of African savages, accented only by the shuffle or stamp of the dance, translated into long successions of semitones, broken into bafflingly labyrinthine time-divisions, and set in some outlandish key.—(See H. H. Parry's "Art of Music.")

listen to, as in contrast to pieces to be sung or to dance to), composed for the violin. In these a very crude and rather unintelligible exuberance of sentimentality does service instead of anything that can be called a tune, and the whole thing is decorated, so to speak, with elaborate fireworks of runs and cadenzas. They have also some tavern dances ("czárdás") and other unconsidered trifles, but nothing that is of any moment. As already stated they are performers, their means of musical existence being dependent upon what other peoples can produce, in much the same way as their physical existence is so often dependent upon the crops and henyards that have been brought into being by the labours of others.

In tracing back, so far as lies in our power, the chief characteristics of ancient or uncivilised nations, we at once find that a great deal is to be gleaned from a proper consideration of the favourite instruments of the people. We know that in old days those fond of sensuous and more especially sensual life, encouraged the use of the flute to an enormous extent. Cleopatra has claims to be appointed the patron saint of that instrument; while, on the other hand, Plato, who would have banished them from his republic, might well be termed their "John Knox." The Polynesians are ardent admirers of the flute and pipes, while in combination they use the drum with a remarkable degree of skill. The uses of the latter instrument are most varied under different national requirements. By the Polynesians it lends rhythmical beats to sensuous dancing, voluptuous feasting and idling. The North American Indians and the Esquimaux use drums to express their passions—joy, grief, love, hate, and lust for blood. Catlin speaks of the former people "touching their drums at times so lightly that the sound is almost imperceptible." In this we can easily trace the deep yearning nature, full of passion, kept under splendid self-restraint, that these people infuse into their strains, just as the Troubadours of the South of France carolled their lackadaisical loves, under the casements of their beloved, to the accompaniment of the insipid and soulless guitar.

As already mentioned, the Polynesians are slaves to the sensuous strains of the flute—they are by nature a soft and enervated people at best; but not so the Papuans, whose natures are decidedly of a spiritual complexion: with the latter tattooing is unknown, and only the rudest description of carving practised. They despise art for art's sake, and do not use it to make life more beautiful; or, on the other hand, "they are the only savages," says Pickering, "that can give a reason." They are eminently superstitious and imaginative, and they throw their whole spiritual nature into the chant. Rough and wild it may be, and of an uncouthness scarcely to be tolerated by cultivated ears, but nevertheless, it tells its story: it is the reflection of the inner thoughts, passions, and aspirations of the people, as distinguished from the merely sensuous enjoyment of rhythmical sounds. In the same way we can take the Chinese as compared to the Hebrews, the one living for colour, beautiful form, and all that stimulates the indulgence of the senses, and the other whose whole history is one long protest against sensuality in every form. Here, however, we meet an apparent anomaly; for while we know, on excellent ground, that the music of the Hebrews was majestically severe and sombre, we cannot shut our eyes to the fact that, at anyrate during one period, the Israelites were well acquainted with quite a number of musical instruments, and that the Temple service was instrumentally, as well as vocally, quite of an elaborate character. This, however, may well be accounted for by the regular commerce carried on between Israel and Egypt, where instrumental music was the fashion. In Egypt great orchestras of stringed and wind instruments were in daily attendance at the palaces of the nobility, and it is inconceivable that large quantities of Egyptian instruments would not be exported to Palestine.

We even have direct Biblical evidence of the Israelites having carried such with them out of captivity, but with the great majority of the sons and daughters of the favoured people, their inartistic and superstitious nature prevented them from cultivating music apart from the offices of religion. Miriam among the women, and David and Solomon among the men, were evidently less straightlaced than their contemporaries; and the two latter chiefly were responsible for the lavish use of instrumental accompaniments to the antiphonal chanting of the service.

Sir John Stainer says:—"The psalms were without doubt sung to irregular chants or short simple melodies, accompanied by instruments, selected as appropriate in tone to the particular psalm; the whole body of instruments being used in grand bursts of chorus. Alternate singing from side to side was frequent; the Hebrew word translated 'answered' (Ex. xv. 21; 1 Sam. xviii. 7); 'by course' (Ezra iii. 11) suggests this."

Internal evidence, too, is easy to find in support of this. Take, for instance, the song of Miriam the prophetess: she took a timbrel (obviously brought out of Egypt) in her hand, and all the women went out after her with timbrels and dances. And Miriam answered them:—

"Sing ye to the Lord, for He hath triumphed gloriously:
The horse and his rider hath He thrown into the sea."

The latter half was most probably the response of the women. Perhaps antiphonal singing was borrowed, like the instruments, from the Egyptians, but, whichever way it may have been, one thing is certain, that the vehicle thus borrowed, both vocal and instrumental, gave a grand outlet for the peculiarly poetic temperament of the chosen people, and was perhaps, in an indirect way, responsible for those glorious poems of praise and prophesy which, by reason of their sublimity of expression, are rightly regarded as inspired. Plenty of ancient Hebrew music has been handed down to us by tradition, although very little use has been made of it by modern composers. By some it is regarded as grandly sublime in its rugged simplicity. H. F. Chorley says:—"Their tunes, considering the remote antiquity to which they pretend, are amazing. . . . Compared with other distant echoes which have reached us from the ancient world, the symmetry and grandeur of some of the portions of the Hebrew Temple service—and these reputed the oldest—are almost as remarkable after their kind as are the psalms of the Royal Poet, for dignity of language and beauty of suggestion." This is just as one might expect the music of such a nation to be; and, in whatever way it was performed, we may safely conclude that it was equally the direct and genuine outcome of the people's nature, with the poetry to which it was wedded.

Although we can trace what was probably the most important trait in the Hebrew people by their Temple music, it is not to be thought either that they had no other dominating characteristic, or that this did not also make itself felt in their national music. People of such strong poetical tendencies could not help bursting forth into song: the Song of Solomon, and the many other similar poems, must have been sung to more or less quaint melodies as surely indicative of the national pulse as any of the strains heard in the Temple. Indeed there may almost be some reason to suppose that, as with the Scottish people so with the Hebrews. They had most unquestionably a dual personality as a people; and while their superstitious temperament and passionate bigotry found full expression in the music of their religious devotions, there remained another, and certainly a more pleasing phase in their character. Intensely passionate but always under admirable self-control, they never allowed luxury and sensuousness to rightly get a hold upon them, although their uncompromising allegiance to a stern sense of duty did occasionally backslide in quite an alarming way. What this other side to their character, as expressed in their secular music, was like, we do not know; but it is not hard to conceive something that must come pretty near to what it must have been. In the first place, it would be exclusively, or almost exclusively, vocal. They were a people who were able to think, and their minds were given up to problems of a deeply psychological nature. When they once gave vent to their feelings, their song came from the heart. It rushed out with uncontrollable force, and there was little chance of any time or attention being wasted on strains intended solely as sweet pabulum for the ear. The Egyptian might lie for hours dreamily listening to the long-drawn-out and luscious notes of his beloved flutes, or revel in the pageantry of large bands of musicians; the Assyrian might glory in the martial ring of the trumpet, and in imagination such warlike strains would carry his mind into the tented field, there to revel in war and all its paraphernalia; but to the Hebrew the sound of the flute could not convey ideas of love from his soul to the

heart of his beloved, nor the trumpet's martial sound a sufficient defiance to his enemies. It was words only that could do these things; and splendidly did they employ their uncouth language in the one and the other. Like the old Hebrews the Scots also have unquestionably a dual nature. Remember that in this relation it is the Lowland Scot that is being spoken of. The sturdy psalm-tune could no more have been the product of French soil, or of the French people, than the vine trees of the latter could grow in the Lothians or the Vale of the Clyde. There is almost a grim determination of bigotry and inartisticness pervading some of the "tunes" used in the Scottish kirks, that is not altogether redeemed by the majesty and grandeur of such strains as the "Old Hundred" and "French."

This is to be accounted for, of course, by the fact that the Reformation very largely soured the national character. The solid self-reliance and unconquerable determination of the people seemed to be turned inward, as it were, upon their own minds, and these very qualities which had formerly caused this hardy people to be the fear of their large and powerful neighbour England, were now all dedicated to the service of bigotry and superstition. Yet, in spite of all, the innate geniality and love of romance, as well as love of country and bravery, could not wholly be eradicated from their nature, and so, as the people were of a deep-thinking tendency and full of poetry in their thoughts, their characteristic secular music took the form of song; and in no department of human feeling or passion can it be said that the result was short of perfection. Poetry breathes through every note of these glorious *lilts*, and it only remained for the genius of Burns—a typical Scot, by the way—to establish them on the solid foundation of properly wedded words, so that they might remain as a great heritage to Scotsmen for all time.

Unlike the Hebrews the Scots can scarcely be said to have ever imported instruments or instrumental music of any kind. At least such as were imported never became part and parcel of the beatings of the national pulse. They were purely exotic. The Reformation wave swept away almost all inborn love of art; sculpture, painting, music (save for the droning Kirk psalm), architecture, and everything artistic became practically a dead language in the nation; and yet, as we have seen, a glimmering of better things gradually prevailed, and out of the very grimness of the national character there arose, for instance, that splendid style of architecture, the Scottish Baronial. In the same way the feeling of national mourning for the disaster of Flodden was nobly crystallised in the "Flowers of the Forest." The full nobility of "Scots wha ha'e," or the depth of pathos in "Land o' the Leal," are splendid examples of the inability of the morose doctrines of the Reformation to stamp out the true national character.

The bagpipe music cannot be taken into account, as it is in origin distinctly Celtic,* and has only since Sir Walter Scott's time come to be regarded with anything like favour out of the Highlands. Nevertheless, it is in itself a splendid example of the influence of nationality in music. It is essentially a savage music which becomes the vehicle of the whole gamut of the more essential human passions.

There is no use of illustrating this fact at any great length, for even the Sassenach, with his unholy cravings for roast beef and plum-pudding, is beginning to have a glimmering of light on the subject of pipe music. Not the roll of the muffled drum, as it accompanies those heart-rending major thirds of Handel's "Dead March in Saul," nor the tolling through the quivering atmosphere of the likewise muffled bell, can so completely tear into threads the lees of joy that grief may still have left in the soul as the unearthly solemnity of the lament. It is the funeral march of a people prone to sudden bursts of intensest passion. The Highlander is a creature of impulse, and his passions do not consume him long. It is an impossibility, for one thing, for they are too intense while they last; and their music is an exact reflection of this characteristic. Bent to the earth one moment in an excess of grief; the next, and the blood rushes to their brain in response to the battle cry of the wild pibroch. It was

* The primitive bagpipe, although now used by comparatively few nations, ranks as one of the most cosmopolitan instruments known to the musical historian, and was formerly in almost world-wide use.

a wild people—a people of primary passions, and it evolved a wild music; which is so strong, so masterful, that it has preserved its instrument of expression, the bagpipe, for the delight and amusement of these later ages. The Highlanders are, of course, not without their own vocal music: it would have been surprising if they had been; but it is quite second in importance to their instrumental music.

One point that strongly illustrates the quantity, if it may be so called, of Nationality in Music is, that it requires a person to be of a particular country, or, at least, to have been very long and very intimately associated with people of that country, before he can properly appreciate the national music in its fullest meaning. Any typical Scotch song, the "Marseillaise," "Die Wacht am Rhein," the "Rákóczy March," speaks each one its own special language, a language that is practically untranslatable in its real essence. It requires a Scot, a Frenchman, a German, and a Hungarian to grasp their full meaning and inner significance, although the people of all these four nations may, in addition to the mere enjoyment of the music as such, be able also to understand the more hidden meanings, in so far as they have national peculiarities in common. This is, of course, applicable much more to national or "Folk" music than to what may be termed cosmopolitan, although it is doubtful if the French people as a body, for instance, will ever properly appreciate and value Beethoven's or Brahm's symphonies or Wagner's operas. In the same way much of the French school of music is equally incomprehensible to the German family; its lightness and sparkle, as clear and brilliant as the country's champagne, its lack of even a tendency towards the ponderosity of deep thought, its occasional flippancy—all unite in taking it out of the sphere of comprehension of your heavy lager-beer-drinking German, who has no trouble in entertaining himself out of the resources of his own brain, where the Frenchman requires his amusements to be served up to him incessantly to save him from ennui. The gulf being so wide and deep between the cosmopolitan music of these two countries, it is only natural that there is still a greater difference in the national strains. An Englishman does not experience the same difficulties; and in fact it is his happy lot to be able to appreciate the beauties of the music of both France and Germany; perhaps not so thoroughly as the natives of each do their own, but much more thoroughly than these do each other's. This is simply because he has the blood of both nations in his veins; and so, probably, largely from this cause, England has become the happy hunting-ground of musicians from all parts of the world. It is the great central market where composers and performers of every grade and nationality spread out their wares, and that seldom in vain. There is generally a public in Britain for whatever is good in art, let its peculiarities be what they may. It is perhaps this fact that has unconsciously led many people who should know better, English as well as foreign, to assert that England is without any definite school of music of its own. Such statements of course are sheer nonsense, especially in retrospect. What is true, however, is that, although we have plenty of music full of English individuality composed in the past, it is more than questionable if as much can be said concerning our present-day music. Cosmopolitanism has done its work with a vengeance, and left us apparently high and dry with every indication that national characteristics will now be no longer found in our music; yet at the same time there is every sign of a modern English school with strong German tendencies uprising in our midst. What is peculiar about typical English music is that it is so entirely un-German. Whether we take our ballad school or our sacred or Church music, the same may be found; and in the former, greater resemblances, although still in a very minor degree, can be traced between our ballads and their French equivalents. One very curious feature of English national individuality must here be noted,—the spontaneous manner in which the Oratorio was welcomed by the people and instantly took root, flourished, and is flourishing to this very day. And yet it is German in origin, and although not exactly "made in Germany" altogether, in the past, has been the outcome, in its highest reaches, of German brains. Perhaps in the same way as the Hungarian was too lazy to keep the performing of his music in his own hands, and allowed the Czigány to monopolise

that branch of the art, so perhaps Englishmen were too lazy or too busy to create that great musical form for themselves, and allowed the industrious German within his gates to do it for him. The Oratorio is the Art-manifestation of the deepest and most deeply-rooted religious sentiments and beliefs in the Englishman's breast; it speaks forth his holiest thoughts and aspirations; and yet he himself did not take the initiative in creating it, or even do very much since that day to keep up the supply. This is one of those anomalies that crop up in such an inquiry as the present that must give the student pause. The English, of course, are great otherwise in sacred music; and while much of it breathes forth a deeply religious tone, it must be confessed that it also shows clearly the influence of national prejudice and blind observance of the established order of things ecclesiastical.

"It wears," as one writer puts it, "the surplice too ostentatiously." This applies only to a portion, although a very large portion, of our English Church-service music. There are many exceptions, however, to such animadversions. Most notable of all are Tallis's glorious responses,—as noble as the words of the Prayer-book itself, and as vital to the English form of worship to-day as they were when Tallis wrote them. They truly breathe forth the deepest and best strains of the national religious feeling. It is well to remember that the music form of the anthem is purely English, and in that form our composers have always at all times excelled themselves. It is impossible to think of grander or more beautiful compositions than are hundreds of those that are used regularly in our churches. Unlike their Scottish neighbours the English did not eschew the use of musical instruments; and, it is pretty safe to affirm that among those that were employed, none took so firm a hold, or became so much a national instrument, as the organ. Therefore it is not to be wondered at that for that instrument much excellent music (mostly of necessity for the Church, as there chiefly organs were to be found) was composed; but the greatest expression of English nationality was unquestionably the ballad. With the ballad proper must likewise be mentioned the madrigal and the glee, both, like the anthem, purely English forms of expression of the art, and all of which have been carried forward by their originators to a state of perfection that no foreign nation has been able to touch. It is not to the purpose of the present paper to examine these three Art-forms in any analytical fashion; but it may be pointed out that the thorough characteristic Englishness of them all, is as interesting an example of Nationality in Music as can well be found.

While the English ballad is as different from the Scottish song as night is from day, it yet mostly expresses the same human passions, sympathies, and longings. Nor do we find it one jot the less in catholicity of subjects. All the passions and feelings common to mankind are portrayed with a fidelity and insight into the human heart, quite as true as in the case of its northern equivalent; and yet, notwithstanding all these similarities, there is as little resemblance between the one and the other as there is between the Scots fir and the English oak. That is precisely where the influence of Nationality in Music comes in. The English ballads suggest the expressions of a people not driven by adverse circumstances and continual warfare against climate and other foes into deeply heart-searching self-communings. They are rather the expressions of a people full of joyous self-reliance, full of natural affection for country, friends, and kindred, accustomed to plenty, and unacquainted with the horrors of war being brought to their doors. Eminently loyal and patriotic above all things, not a too deeply-thinking people, fond of work, of play, and of mingling together in friendly talk, taking their religion on trust without much self-questioning,—these were the people whose national characteristics were so truthfully proclaimed by Purcell, Arne, Dibdin, Shield, Bishop, Carey, and many others of the same type; and in almost every one of these we find characteristics which have no parallel in Scottish life. Hence the difference in the song productions of the two countries, and thence may be deduced the enormous influence nationality has on music.

The "ballad" has been spoken of here in perhaps a somewhat loose fashion, and it will be well to inquire as to the origin and meaning of the word. The ballads of nearly all nations have had a similar origin, namely, in dance tunes. It is difficult to discover the earliest use of the

word, but apparently it is from the Italian *ballata*, a dance; but the form and application of the word have varied continually from age to age. The old English ballads are pieces of narrative verse in stanzas, occasionally followed by an *envoi* or moral. Good examples of this class are "Chevy Chase," "The Babes in the Wood," and, to come to more recent times, "Hozier's Ghost," Goldsmith's "Edwin and Angelina," and Coleridge's "Dark Ladie." These, however, have no practical present significance, as the word is now in music generally understood to mean a sentimental or romantic composition of a simple and unpretentious character, having two or more verses of poetry, but with the melody or tune complete in the first, and repeated for each succeeding verse. This is precisely where we have an opportunity of noting a very strong and significant phase of English—and Scottish for that matter—nationality. What can be joyous or expressive of joy on one occasion is, on another, as solemn and pathetic as it is possible for a melody to be. There is no better illustration of this in existence than the jubilant patriotism of "Scots wha ha'e" and the pathetic melancholy of "The Land o' the Leal," or the wonderful modulations of sentiment that a singer like Sims Reeves was able to draw out of the different verses of "Tom Bowling." Several men besides Fletcher of Saltoun have made the remark that, "If a man were permitted to make all the ballads, he need not care who should make the laws of a nation." Such a remark is at best but half a truth, for the ballads, or tunes, or music of a people, are the absolute reflection or embodiment of their most cherished and deepest desires, as well as of their individual peculiarities as a nation. Shakespeare was quite within the circle of truth when he said in reference to the players—

"They are the brief abstract and chronicle of the times;"

but it has not always been so; and yet, as in one age one type of play is a sure product of that age's form and pressure—so much so that its period in history can generally be determined by the style of its writing, its composition, and general conception—so will the character of a nation's music generally be sufficient to demonstrate its particular period of composition. As was mentioned before, the ecclesiastical music of England is to a great extent overshadowed by the influence of the Church; but it is different with the ballads, which are scarcely, if at all, circumscribed by any warping surroundings. Their principal composers, who came forward in the proper sense as the people's ballad-mongers, were the embodiments, in their own artistic conceptions, of the longings, aspirations, and national peculiarities of their contemporaries.

The study of the English ballad as an historical factor in the artistic growth of a great people is one worthy of the closest attention; and, thanks to the labours of Mr. Chappell and others following in the same line, there is now but little difficulty in successfully applying oneself to it.

For the present purpose such a study is not necessary, and it will be well to turn to another phase of Nationality in Music.

Language as defining different races has a certain influence on national music. This is best illustrated, perhaps, by observing that as they loosen their Indo-Germanic ties and gravitate towards the East, unmistakable signs of national originality make their appearance. There are the Czechs among the Slavic races, who, bordering on Germany, may in their music be reckoned as a sort of transition between Western and Eastern national music, although, it seems, the former predominates in their strains. The southern Slavs, such as the Servians, Croatians, and the Romanians, have, all of them, airs of pronounced Eastern flavour, although there is also a tinge still of their Indo-Germanic relationship. Going back to the Romans, we find that great people singularly destitute in music of any kind. They imported it along with their slaves and their mistresses. Living, as a nation, in the first place, entirely for conquest, and afterwards for sensual pleasure, it is scarcely to be wondered that they remained devoid of melodic outbursts. *La bella Italia*, however, could not remain for ever without some music of its own; and so we find the Italians among the earliest in the field after the Renaissance spreading the gospel of melody to all the lands. The Italian folk-songs appear to vary in character as much

as there are dialects spoken in the land. The Canzones and Gondolieras of the Venetian are entirely different from those of the Neapolitan; and each of course is in keeping with, and reflects the peculiarities of, the home of its birth. But Italian music, although certainly not the leading school in the great modern advance in the Sciences, has for ages been looked up to as the school *par excellence* of melody and a certain refinement of feeling. Nor could it well have been otherwise with a land where warm sunshine floods the landscape, where the choicest flowers are to be found growing wild, and birds tune their lays in the joyous consciousness of warmth and light. In Italy, from quite an early period, there can be traced, whether among churchmen or nobles, indication of a gracious, liberal, and sympathising spirit as regards Art in all its branches. Italian art, so to speak, had grown early in the dawning of the new civilisation, out of the Roman lack of the same. The Romans had no music, save such as they imported and paid for as a luxury. Their architecture was borrowed from Greece, and their literature, especially their drama, was much in the same category. Precisely as out of the old Roman nature there was evolved the new Italian (from the wreck of the luxurious and sensual living descendant of the determined warrior of the early days of Rome, the new, sanguine, quick-tempered, and eager Italian individuality had its rise) so out of the mass of wreck of imported art, scattered all over the land, there rose up a new form of creative art, which, whether in music, architecture, literature, or painting, at once gave breath to the new nationality. All classes took part in this renascence, and participation at once took the place of patronage, and music acquired a life, an aspect, and a position very different from what it had in countries where it was a mere exotic. While the ballad or folk-song of the people gave the note of the national feeling in its crudest state, the nobles and clergy, with the same genial and artistic temperament, refined and educated by the "modes" of Greece, and their sympathies and desires widened by a knowledge of the instruments of the East, were able at once to inspire, if not to establish a great school of cosmopolitan music, which, as already said, has served pretty well as a foundation for most European nations to build upon. In accomplishing this great work, their hereditary instinct of taking full advantage of all that came to their aid was not idle; and the examples of the Low Countries, as well as England, were not neglected in the matter of counterpoint. Still, even in its highest flights, the Italian school of counterpoint, for many years, was grim and almost ungracious to the ear,—lacking, to an enormous extent, in the vitality necessary to make any save the antiquarian remember it in after-ages.

Such a statement may at first seem little short of an exaggeration; but mature consideration of the works of all the early Italian masters must lead to a speedy acquiescence in its truth. Even the well-nigh perfect works of Palestrina, whether regarded as cosmopolitan or purely national music, cannot be pronounced as being still living, in the sense that Handel's oratorios or Tallis's responses live. So far as they, along with the works of other early Italian composers, are cosmopolitan, it is difficult not to imagine that either the amount of patronage and participation were not equal, or that the latter, on the part of the nobles and clergy, was on too high a platform for its perfect realisation. In other words, that the learning of the nobles was of too exalted a nature to freely commingle and produce not only a national school of music, which none can dispute it did, but, in addition, a national music reflecting and typifying the aspirations and characteristics of the whole people. What, however, was not accomplished in this manner was eventually in another, although less artistic way.

It was quite in the early days of the kingdom that the opera—which had sprung from the still earlier mysteries and miracle plays—became so powerful an attraction among the people. The pity was that those responsible allowed, and in fact encouraged, meretricious panderings to the uneducated populace, in place of endeavouring to unite the higher school of music that the country had already produced, with the popular canzonette and similar forms. This brings us to another phase of the subject, namely, how did the nationality of the Italian people show itself in their music? It has already been pointed out that the things responsible for peculi-

arities in national character are very varied.* Climate, scenery, history (ancient as well as modern), religion, pursuits, soil, may be mentioned as among the chief. Now it is curious that wherever southern influences have leavened the literature and art of any given country, there is always to be found some communicated torpor in regard to the picturesque; if so, then how much more should the feeling of indifference for scenery be in the land of the South itself. The Italians must have had eyes that either could not or would not see. Their indifference to the beauty of nature, as exhibited in that lovely land, is as great as their poverty in such descriptive faculty, which imparts so much racy variety to the forms taken by northern national art. The Italians seem from the first to have become the slaves of two agents in life, namely sunshine and love. Their canzonettes, whether of Venice or Padua, although differing in detail, are full of these two potent agents in life's economy. In Calabria and the Roman Campagna we find the same Pifferari tunes droned out from the pipes that may, with almost certainty, be regarded as the legitimate offspring of the primitive and mythological Pan's pipes. We know how this expression of the Italian nature has been congenially transplanted into many countries until its very name has become a musical term. Corelli employed it, "with a difference" in his "Nativity Concerto;" Handel did the same in his "Pastoral Symphony," and J. S. Bach in his Christmas Oratorio; so that, by a strange freak, what is really an Italian bagpipe tune, has become associated in the popular mind in England and Germany with Palestine, and what shepherds of that country were wont to play to beguile their time while tending their flocks by day.

What is true of the canzonette is also true of Italy's opera—dramatic instinct and interest has always been its weak point. The composers have pandered to the love of the people for melody; and that melody is either breathing full of passionate southern love or of a sickly species of melodramatic writing. These remarks do not apply to quite recent years, which have seen the later Verdi, as well as a distinctly new and younger school, start up and take, as it were, the musical world by storm. Curiously, not thirty years since, a then eminent critic said, speaking of Verdi, "The waning of the coarse light of his star is pretty distinctly to be observed."

It is worth noting that men like Clementi, Cherubini, and Spontini have never been taken kindly to by their countrymen. The utterances in music of these masters to the Italians are, apparently, a dead letter, unless indeed, recent years have altered all that. But the most curious thing about them is how they, Italians born, so completely identified themselves with other schools. In the first named the wonder is perhaps not so great, as he was transplanted to England at quite an early age; but with Cherubini it is different. For thirty years he was Italian to the backbone, and only showed his new development in art when he composed "Lodoïska." True his earlier efforts did have their day and fame, but, like most Italian compositions, had soon to resign in favour of newer favourites. The same of Spontini. It was only after he had quitted the land of his birth that this clever composer commenced writing those works by which he was to be remembered.

When we strike across the Alps and find ourselves in France, we immediately notice the difference of the national characteristics in music,—as unlike those which we have just parted with as are the two peoples in manners, customs, and methods. The love-breathing canzonette, with its drone bagpipe accompaniment, and the love scenes that go chiefly to make up the opera of the one people, are no more. Love songs we have in plenty, and opera too; but forms are of little account, whereas as the spirit breathing through these forms is everything to the consideration of the present subject. The world of sentiment we shall see is left behind, and instead we find an enormous amount of intellectual vivacity, varied during later times almost everywhere by graftings or borrowings, from other nations.

* A marvellous proof of this is that the music of mountain people, such as the Tyrolese, the Swiss, and the Norwegians, is all much the same. Your mountain pastoral or ditties, or by whatever local name they may be known, have all a character quite their own. Concerning their exquisite charm and beauty, especially when heard amid their native surroundings, it would be out of place to enlarge upon in a footnote; but the fact of such uniformity in character shows very clearly the tremendous influence of configuration of land or nationality.

All French art is peculiarly French, and it takes a Frenchman rightly to understand it, or at least to appreciate it. Take their drama, for instance. Surely there is nothing so monotonous as the rules of French tragedy, nor yet anything so *piquant* as the working out of these rules by the performers. Take the grand *tirades* of Corneille and his successors. They are all rhymed—in a rhyme which may not be broken or bent; yet we know that the French actors and actresses, not only did, but do "point such monotony," as one writer observes, "by a lacerating finesse of *accent*, sufficient to carry off the platitude of the verse, and its deficiency in idea, and to support the situation of the scene."

In music this phase of art, which is purely national, takes the form of a dry limited melody as applied to the setting of words, but, on the part of the executant, there is no doubt an intention to pay strict attention to time, tone, and accent for the real effect or, failing these methods, to catch the ear by disappointment or suspense. This general definition may fairly be said to apply to both serious and comic music; and it is this peculiar characteristic (love of effect, so thoroughly French) that seems unable of thorough appreciation by any one save a Frenchman. To him, on the other hand, it has a perfect fascination.

The French have always been a nation of song singers, but the charm of the performances, from the early romantic period of the Troubadours till long afterwards, must have rested much more with the singer than the song. A certain charm or interest, of course, attached to the words; warlike feats, picaroon adventures, and romantic exploits, all had their share; but the real effect was left to the singer to infuse into the composition. Provided that the tune has a certain piquancy, let it be otherwise ever so commonplace, and if it has a burden to which men can stamp their feet, or march, or otherwise make a noise in keeping time—then it is sure to "catch on" in France, and afford intense delight to all who come beneath its influence. Added to these satisfying qualities an extra amount of pungency or accent that the singer can throw into his or her work, and the intense delight of the audience becomes at once transformed into the wildest enthusiasm. An enormous number of such ditties, as was only natural, appeared at the time of the Revolution—"La Marseillaise" at once recurring to the mind; and it indeed is as good an example as could well be found. Like our "God save the Queen," there has always been a dispute as to its authorship. One side claims it as part of an ancient Mass at Meersburg, and the other as the composition of Rouget de Lisle, a gentleman of great talents although little fortune, who certainly wrote many stirring songs of the same kind. Indeed the very style of the "Marseillaise" had been anticipated by him in some of his former works. It is possible that De Lisle heard the Mass at Strasbourg in 1792, but it is much more probable that he did not, in which case, of course, the coincidence of the same tune, or nearly the same, having been twice independently composed, remains. The Germans no doubt would like very much to have it proved that De Lisle did take the great French national hymn from the Meersburg Mass—just as the French would equally like to palm off their adopted musician Lulli as the composer of "God save the Queen;" but although there is little chance of the Fatherland ever being credited with the origination of the "Marseillaise," it is a curious fact that there are several German student-songs containing a phrase which is virtually indentical with the fourth line of the "Marseillaise," the spirit of the dotted quavers being, however, entirely absent.

The importance of the dance tunes in French national music is at once apparent. There may even yet be English people, living in remote country districts, who still think of our Gallic neighbours as a nation of dancing-masters; and, although we do not go to that nation now for our dances, we certainly did at the time when such an idea as the above first became prevelant in the land. The Scots, as was only natural, early began to import the French dances, and it was to the strains of one of these, a *Braule*, or "Brawl," that Mary Stuart chose to dance on the evening her husband was blown up in the Kirk-o'-Field House. The *Bouree* comes from Auvergne, where the songs, curiously enough, are inclined to be doleful, although the dance is brisk enough, and has become so popular among composers as to have established a *tempo* in music.

The *Pavane*, the *Passacaille*, and the *Ronde* and the *Gavotte*, are also characteristic measures, the two latter being particularly illustrative of the national temperament. And there is another dance, which, it has been said, it is almost impossible to attempt anywhere out of France, namely, the *Galop*, although it has been asserted that this had a German origin.

Whether such modern productions, as, say the notorious *Can-can*, will some day receive a niche in the temple of musical history or not, cannot be determined; but whether they do or not, such measures will remain true examples, all the same, of the influence of nationality in music, so long as they exist, or are remembered.

It is impossible, in so short a paper, to do more than glance at the immense structure of French opera, whether serious or comic. That the true national characteristics are therein to be found—made more pompous by their association with the Court, but still full of that natural gaiety and love of dancing and spectacle that are among the Frenchman's principal passions—is as certain as that the opera was a great power in the land: beyond some references further on, it is not possible to make any elaborate remarks thereon.

In speaking of the noble patronage that prevailed, along with participation in Italy during the early days of that country's musical existence, it was pointed out that the attendant success of the combination was pretty well one-sided. Perhaps it was too early in the history of the birth of the New Art World, or its partial success may have arisen from other causes. Be that as it may, in Germany there was patronage only—and that too, one must conclude from the majority of evidence, not by any means calculated to encourage or stimulate talent in anything save the meanest spirit; and yet this same patronage was the indirect means, there is little doubt, of greatly hastening and strengthening the growth of that greatest of all schools of music, which, not only will, but has now, practically dominated the civilised world. "This world," some one neatly remarks, "is chiefly made up of anomalies," and here is one of the many cases. In Italy we find precisely that state of things to have obtained which should have brought about in time the greatest results, but failed. In Germany we find diametrically opposite circumstances that do bring about such results. In the first-named country musicians were honoured guests and friends of the nobility, and their art was not only admired and appreciated, but felt; for several of its distinguished composers were amateurs themselves. So were some of the German patrons, it may be contended. There was Frederick the Great of Prussia, for instance, and a Saxon Empress who composed operas; but these, like most other royal and noble people throughout the world, ran entirely after foreign models and schools; and although there have been exceptions in such circles of society during recent years, they are but few and far between, it is to be feared. The greatest honour in such respect should surely be placed to the credit of the Prince of Wales, who, although not a composer like his father, has probably done more for English music and musicians than all the monarchs, his ancestors,—and that by quiet encouragement, advice, and kindly tact.

While the German small kings and dukes patronised music by paying miserable stipends to men of colossal brains, they can scarcely be said to have encouraged native art; or else, how was Weber permitted to play his compositions as an accompaniment to the gastronomic orgies of those who considered themselves his betters? Why was Spohr, after he had startled the rest of Europe by his genius, allowed to go down on his knees in order to tear up a carpet, which had been placed there expressly that the sound of the music might be deadened, and so those who were playing cards might not be disturbed by undue noise? These are not solitary cases—they are of typical. Think Mozart's struggles to obtain, from the Prince Archbishop of Salzburg, a wage somewhat lower than many of that nobleman's lackeys would be making. Think of all Beethoven's trials and poverty—he certainly had friends, upon some of whom it seems to have dawned that they were entertaining, well, not an angel, but perhaps somebody who might become a little famous. Besides, any one who can read between the lines can see that all this tale of friendship to the great master has been wonderfully exaggerated. To name a single German musician who had to earn his own living, and at the same time had not

to submit to degradation and insults in receiving starvation wages, is, to put it mildly, a difficult task. Think of poor Schubert, and consider afterwards if there was any good in the German patronage; yes, one, but not direct. It was the great lesson of self-reliance and industry. Work the composers had to, or starve; believe in their own abilities, or to speedily lose all self-esteem and desire to succeed. In this way it threw the musicians' minds back upon themselves; and happily their longings and desires being kept far removed from any contamination by the sensual and depraved Court life going on around them, they were fully able to enter with double intensity into the feelings and thoughts of their fellow-people—the great German nation. They went on as the Prophets of Israel had done before, sending forth their message to all the world. It was the message of musical sounds, linked together in harmony and melody, and one and all proclaiming the deep strivings after truth, love, and the ideal in life and eternity that filled the minds of that deep-thinking people. The grasp of conception that the German musicians must have possessed as a birthright is really almost beyond the sphere of contemplation. As in infinite space we cannot reckon up the height, or the length, or the breadth thereof; so, when we come to those colossal art creations of the Teutonic race, and think of the wonder of their conception, the depth of their meaning, the vastness of their design, and the catholicity of their form, we cannot but pause in silent admiration.

All the modern European nations had the same facilities to attain the post of master builder in the music structure of the earth. All of them had their peculiarities of nationality. England started early in the race, and was soon able to dictate the sovereignty of counterpoint over all other methods to all the nations. Italy followed close, and after working at the opera form, and twisting it this way and that way to suit passing whims—thinking of what is desired to be spoken, and not what has to be spoken—it, too, sank like England to being able only to express its national musical mind in mere songs and such trifles.* Then France had its chance. It struggled hard to build up the opera form where it had been left off by its originators, and of what lasting result has it all come to now! A few operas of Auber, Halévy, Boieldieu, Herold, and one or two more will occur to one's mind as pleasing enough in their way, and Gounod left a great masterpiece in "Faust."† It might be said that France did build up a school of opera; but did it ever reach or include the highest possible attainment in this glorious branch of musical art? That is a question, we fear, must be answered by a monosyllable of only *two* letters. But France being a nation of born dancers could not have failed, even if it had tried, to bring to perfection that charming department of music; and so to them have we not the highest expression, in their captivating ballet suites, of the music that gives both motion to the limbs and charm to the heart?

In France there was an enormously lavish Court that encouraged or patronised music munificently. Gold was to be had by cart-loads, so to speak, if—there was an "if" attached—the composer could hit the vitiated and sickly taste of those who paid him. No wonder, then, that the nation did not get nearer the highest attainments. When the people, the real French nationality, at last got a chance, they were too much occupied for years with political murdering, as an amusement, to do more than express themselves musically in songs such as have been considered. Order came at last, but it was too late. Berlioz found that the great forms of musical expression had already been thought out, and, although even the apparently exhaustless limits of the symphony seemed to be all too small for his genius, yet to such musical forms as he found he had to confine himself. The great German introspective mind had already been over all the available ground, and left well-nigh unquestionable directions for the chief features of all buildings that were to follow.

* This is perhaps hastily stated as regards England. We must not forget the Madrigal, the Glee, and the Anthem, all art forms capable of most elaborate and beautiful treatment, and which the English not only originated, but carried right on to a great and glorious consummation.

† It is curious that Gounod is perhaps the only Frenchman who has written an ideal waltz. Is it necessary to mention that it is to be found in his opera above referred to?

It is an undeniable fact that in cosmopolitan music, it is only possible to show nationality of feeling or temperament by means of settled forms. No one could mistake Saint Säen's music for anything but French; and so long as he is rushing us along with his wonderful suites, of course everything is French, even form. But not so anywhere else. In symphony, concerto, or overture he has so far at least to confine the bent of his own free genius, and remember the finger-posts.

These finger-posts are mostly written in German. The whole of the country thus finger-posted, however, was not originally discovered by Germans.

Englishmen did not at first discover America—there is a deal of English spoken there now, however; and most of the "finger-posts" are in that language. Columbus only saw scraps of the land he had risked so much for; and so it is in the other case.

Italy, England, and France had been allowed to see fractions of the complete symphony, concerto, &c.; but when the poor, underpaid, hard-working German master took the matter in hand, he at once produced it "with a difference"—a mighty difference it was too. The new forms rose up,—created out of chaos—as if the rod of a musical Prospero had been in his hand. He left no holes, no slovenly workmanship, no weak points; what he undertook he finished; and then, looking at the beautiful image in music that he had made out of his own brain, he touched it anew, and breathing the breath of life into its form, made it living, an immortal witness to the highest attributes of the God-like that dwell in man.

The stability as well as the vitality of the present dominant Art-music forms—qualifications which can scarce be denied them—have, as a rule, been attributed by writers to the superior intellectual powers of the German nation. People have exercised themselves tremendously over scientific calculations regarding both the quantity and quality of the brains of famous musicians. The vast intellectual gifts of Beethoven, Weber, Schumann, Schubert, Wagner, and all the rest, have been a continual theme of argument, debate, and controversy. But the "mighty brain" and the "colossal intellect" have played bogey quite long enough, and it is about time that both critics and the public generally were beginning to recognise the fact that intellect unwedded to individuality, like most other things in the state of single blessedness, may be very nice and pretty, and at times even startling, but can never attain the dignity of being life-giving. Nobody will deny the great German masters more than a full share of brain power; but equally are there any prepared to state, far more to prove, that the great English, French, Italian, Russian, and Hungarian musicians were blessed in a less degree? To say the least of it, it would be presumptuous to assert as much. It may have been well within the power of the mere intellect to conceive and build up the structure of the Art-music form; but, without the life-giving breath of individuality, would not these forms have been left on the desert of time musical pyramids, colossal undoubtedly, but useless, mere monuments of misdirected zeal and labour. So far back as 1600, Giacomo Peri wrote a little sinfonia for flute, which contains the germ of the full symphony, inasmuch as it has the important feature of repeating a little characteristic figure of the cadence of the first half to complete the whole. In this we at once see Italy commencing to build up the dry bones of this Art-music form; and between that early date and Haydn's magical transformation, to be followed by Mozart and Beethoven's practical completion of it, scores of interesting examples may be found; but of what value are they now in the living world of Art?

As every musical student is aware, the art of counterpoint is as old as is the practice of writing music. To what state of perfection, too, it was carried by Byrd, Tallis, Palestrina, and other early masters, is also matter of common knowledge. From a purely scientific point of view nothing more complete or perfect can possibly be conceived than many of the compositions of these masters; and yet, where now in the Art world are they to be found save carefully arranged on an upper shelf of the inner museum of musical curiosities. Was there any deficiency in the brain power that wielded all these notes into such complicated forms? He would be a bold man who would affirm as much. Does not this evidence compel us to draw the conclusion

that where brains alone are brought to bear upon the creation of Art-produce, the result may be infinitely clever, startling in its complexity, and at first sight apparently the work of true genius; but the structure is built of bricks made without straw, and crumbles and crumbles until it becomes useless and unattractive. These same composers, mentioned immediately above, were, however, more than mere thinking machines for the production of wonderful essays in counterpoint and elaborate canons. Sometimes their individuality got the better of their science, and then there came forth something that lives. Take, for example, Tallis's responses, Byrd's "Non Nobis Domine," and the former composer's well-known hymn-tune canon.

Again, so long as the early masters worked away at the fugue from a purely scientific point of view, how very little did they accomplish. The moment Bach and Handel, not to mention Albrechtsberger, touched the familiar form, it sprang at once into life—one of the first of that glorious constellation of Art-music forms which the world owes to German individuality linked together with brains.

Had brains only been requisite for the formation of a universal school of music—as only the German is—England and Italy might have come very near the goal. England, in fact, may even be allowed to have left a great, if not a universal heritage to musical posterity. English individuality was at times too strong even for the mania that existed for strict scientific treatment of everything. Examples of this have already been quoted, and others could easily be found, while we have at any rate the distinction of having given to the world the completed and perfect form of the Madrigal, the Part Song, the Anthem, and the Glee,—all as characteristic of English individuality as is the music of all the finer specimens of these forms of composition. Through the early death of Purcell, we probably missed giving to the world a distinct Art form of English opera; there was almost more than the promise of it, and it is possible that Sullivan has caught up some portions of his great predecessor's mantle—future ages only can determine to what extent.

In ballad work in an ordinary way, it cannot be said that England in any respect went a step in advance of other nations, although the nationality displayed in the majority of examples is most marked. This is particularly the case with Purcell and Dibdin. In the works of these composers we seem to feel every phase of English life, while the solitary examples of "God save the Queen," by Henry Carey, and "Rule Britannia," by Arne, are monuments of English national loyal feeling which have no parallels in any other nation under the sun. In the ballad line England can also justly claim to have given to the world the first essays of the Art song; but, alas! as in so many other cases, it was Germany that took up the crude idea, and gave to the world the exquisite creations of Schubert, Loewe, Schumann, Lassen, and others. Poor Henry Lawes thought, no doubt, that it was very little trouble to endeavour to give utterance in the music to the same ideas and feelings as were conveyed by the words he was setting. It seems a simple enough thing, but English ballad composers do not seem to have had the inclination—even when they were their own poets—to study to set "words with just note and accent."* There seems to have been too much independence of character among our ballad writers to trouble themselves with thinking twice what their words were about. They simply set them to an attractive tune—in every way reflecting the national or individual temperament, but not subjected to that intro-retrospection and deep craving for perfect poetical expression in music, which are the primary characteristics of the German composers.

The Scots invented no Art-music form; and although their songs are no nearer the Art-song standpoint than the English ballads, it must be allowed that it many cases the wedding of the feeling of the words to the music is better than in the latter. This, as well as the preservation of the tunes at all for that matter, is due to an accident—the glorious accident of Robert Burns re-writing the words to most of them.

As already pointed out, when we come to the Art-music forms which the nationality of other nations, besides the English and the German, has been responsible for, we are at once struck

* This is how Milton spoke of Lawes' work.

by the poorness of the record. In fact, apart from the great family of dance forms which have recently been brought to great Art perfection in several countries, although in none so notably or to such perfection as in France, there are very few Art-music forms of any importance. In Italy opera had its rise, to be transplanted in due course to France, but finally brought to perfection in Germany, where the mighty individuality—German national individuality—of Richard Wagner at once placed it upon a platform of perfection as an Art-form. What Gluck, Weber, and Meyerbeer had struggled with, a struggle compared to which the twelve labours of Hercules were as but nothing, Wagner only accomplished. Gluck and Meyerbeer failed because they allowed their individuality to be lost in pandering to please popular taste; when fashion was forgotten their genius at once rose to the surface. With Weber it was different. In some respects he did more; but his life was too short, too busy, and too grinding for him to reach the supreme goal. Wagner had a superabundance of individuality. Everything else was made subordinate to it; and so, step by step, he raised himself and his national art until he attained the summit, where his work is likely to remain by itself for many ages.

It is the same with nearly all the great German masters. In symphony Beethoven still reigns supreme; in overture Beethoven, Mendelssohn, and Weber are hard to touch; and through the works of all of them there is that wonderful feeling of the national characteristics, that deep individualism which was the direct result of nationality. Mendelssohn is, in one way, an exception: in many respects his work is characteristically German, in others quite otherwise; but then he was a Jew really, and had sympathies of a most cosmopolitan nature. He alone for instance, in recent times, unless Gounod may also be named, has touched the real chord of English religious feeling in his oratorios. Mendelssohn was essentially a scholar and gentleman first, and a member of any particular country second. His, probably, is the least national of any cosmopolitan music: an ideal composer who benefited by the peculiarities in nationality of every country with which he came in contact, he seemed to be in touch, in sympathy with all men, all nations. In England he became an Englishman, in Scotland a Scot, and in Germany a German. There is no denying this. His was an exceptional nature,—almost godlike in its purity of thought and beauty of life. In Art he was a high priest, possessing the mystic secrets of the holy of holies, where alone may be found that genius which is life-giving to Art, and not, like the mere mechanical imitation, soulless and without vitality.

The subject of Nationality in Music is one that may be studied in many aspects. It covers a large field, and is quite beyond exhaustive treatment within the limits of the present article,—which has been penned more as a general introduction to this particular study, than with any intention of supplying a manual of its many ramifications. The subject has hitherto been little regarded; and anything like an exhaustive treatise has still to be written. Even writers of analytical programmes—literary scavengers as a rule, to whose nets all that comes is fish—have seldom if ever touched upon the theme of Nationality in Music. It is a glorious chance for them, as the registered facts concerning the classical composers and their works have, by this time, become decidedly monotonous. The hint to vary the stereotyped facts and deductions in this manner is given in the pure spirit of charity; and, in the interests of long-suffering concert-goers, it is to be hoped it will be accepted in the same Christian manner. Whether it is or not, Nationality in Music is a factor that will have to be reckoned with in the future.

MUSICAL DIPLOMAS AND DEGREES

By J. CUTHBERT HADDEN

In recent years there has been abundant evidence of a growing desire on the part of the younger generation of musicians, amateur as well as professional, to have degrees and diplomas. The desire is both natural and commendable. There is a certain self-satisfaction in passing a stiff examination for which one has honestly "worked up"; and the mere fact of having something to "work up" to gives a stimulus to the student which, under well-directed conditions, must be wholly beneficial. Apart from that, a degree or a diploma may be regarded nowadays as an asset of considerable pecuniary value. It is true that many musicians have attained to eminence and prosperity in their profession without having acquired a degree. The late Mr. W. T. Best, the greatest English organist of the nineteenth century, was entirely innocent of degree or diploma, and was never tired of sneering at fellow-musicians who suffered, as he put it, "from too much alphabet." But exceptions like this only prove the rule.

The fact remains that the man with the degree or diploma will, other things being equal, carry the day, either as applicant for pupils or applicant for vacant appointments. It is quite unnecessary to answer the silly retort of non-degreed objectors that a degree can never make an artist. Examinations are not held in order to pick out the artists. They are held to determine the knowledge or the technical ability of those who present themselves. This is their chief recommendation. The possessor of a degree may not necessarily be a good teacher; but at least his degree is a guarantee that he has acquired a certain knowledge, a certain command of the technique of a particular instrument. He cannot well be a "duffer," which the non-certificated man very often is.

The one unfortunate thing in this connection is, that the public are not sufficiently informed as to the relative value of diplomas. Of late years diplomas and diploma-granting institutions have been multiplying with almost alarming rapidity. Leaving out the university degrees and the well-reputed diplomas of the Royal Academy of Music and institutions of similar high standing, I find from a reference to the current musical magazines that there are something like a score of separate combinations of letters, all bestowed by institutions which are merely private, money-making speculations, existing and even thriving upon the fees drawn from gullible candidates. Can it be wondered at that the ordinary person is prone to stare with open-mouthed admiration at the musician who displays the alluring credentials supposed to be represented by the "too much alphabet" of such irresponsible diploma-shops?

The public will probably never learn to distinguish between the good and the significant diplomas, and the bad and the insignificant. But the musical student must inform himself; and I have tried to assist him in the following pages, which include no degree or diploma-granting institution that is not thoroughly reputable. No attempt has been made to set down the different universities, academies, colleges, and what not in any "order of merit." They are all good, and the student will make his choice according to his acquirements and the object he has in view.

I should say that the details and particulars of the several examinations are thoroughly up to date at the time of writing (1908). They have been directly derived either from the various official representatives, or from the prospectuses, &c., furnished by these representatives. Of course it has not been possible, in every case, to print the full details, but I have done my best to extract what seemed to me the essentials. And here I wish to give a word of warning to the prospective candidate. He may take it that the general outline of these examinations will remain as it is now, but he must be prepared for minor alterations as the years go on. Therefore, it

will always be prudent for him to write to headquarters for the current prospectus or syllabus of the particular examination he proposes to undergo. Thus he will obtain not only the latest details, but will be able to inform himself upon many small points (as to fees, and such like) for which I have not deemed it necessary to provide space.

One practical hint may be offered in closing. When you have decided to "go in" for a particular examination, make absolutely certain that you conform with the printed directions applying thereto. Read them very carefully before submitting yourself to the examiners. It is astonishing how often even thoroughly capable examinees are "plucked" simply because of some trifling breach of rule, having nothing whatever to do with their musical acquirements. If you are directed to write on one side of the paper do not write on both sides, imagining that your disregard of the official injunction will not tell against you. If you are required to write in "open score," do not suppose that you will get off if you write in "short score" because it occupies less space. In a word, obey your orders down to the last infinitesimal detail.

THE ROYAL ACADEMY OF MUSIC.

TENTERDEN STREET, HANOVER SQUARE, LONDON, W.

The curriculum includes tuition in all branches of music. The institution has associated itself with the Royal College of Music for the purpose of local examinations in various parts of the country. It has also a separate examination in London (independent of Academy teaching) of music-teachers and performers. Students in the Academy consist of scholars, exhibitioners, and paying students. The scholarships and exhibitions are obtainable by competition only. The majority of these entitle the holders to a free course of instruction during the tenure thereof. Paying students are not admitted for a shorter period than three terms. To obtain the highest awards of the Academy, a course of at least three years' study is requisite. The tuition fees for the ordinary curriculum are £34, 13s. per year of three terms; except that a limited number of wind instrument students are received for a modified course of study at a proportionately lower fee.

CURRICULUM.

1. Principal Study.—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other students.

2. Second Study.—One weekly lesson of one hour, partly individual, partly in conjunction with other students.

3. Elements of Music.—One hour's lesson per week, in class.

3A. Harmony and Counterpoint.—One hour's lesson per week, in class, after passing through the Elements class.

3B. Composition.—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4. Sight Singing and Musical Dictation.—One hour's lesson per week, in class.

5. Choral Singing.—Practice for one hour and a half per week.

6. Elocution (for students whose principal study is Singing).—One hour per week, in class.

7. Orchestral Practice.—Five hours per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances, and with the written permission of the Principal or Curator.

8. Orchestral Practice (Junior Division).—Two hours per week.

9. Ensemble Playing.—Six hours per week, if approved by the Principal.

10. Lectures on Music and Musicians.—From time to time as announced by the Committee.

Attendance at the classes numbered 8, 9, *and* 10 *is not obligatory.*

11. Wind Instrument Students receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble classes and orchestral practices.

EXAMINATION ON LEAVING, DISTINCTIONS, ETC

On leaving the institution, students who have attended more than three terms may be examined by the Principal. If the examination prove satisfactory, they receive a certificate of their qualification as teacher, performer, or both; and such students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters A.R.A.M.

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No student, nor any past student, not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

THE ROYAL COLLEGE OF MUSIC.

PRINCE CONSORT ROAD, KENSINGTON, LONDON, S.W.

Incorporated by Royal Charter, 1883, this College gives a systematic course of musical instruction of the highest class to pupils of both sexes, professional and amateur. These consist of two classes—scholars and paying students, some of whom are exhibitioners. Scholarships are tenable for three years, and some of these provide also for the maintenance of the scholar. The education fee for paying students is £37, 16s. per annum of three terms. The full course of instruction in the College occupies at least three years, and pupils are not allowed to enter for less than one year.

CERTIFICATE OF PROFICIENCY.

CONDITIONS.

A Certificate of Proficiency is granted for excellence in a particular branch of music, but the certificate may, in addition, state that the candidate has a competent knowledge of other branches.

The certificate is under the seal of the Corporation, and is signed by H.R.H. the President, or by one of the Vice-Presidents, in terms of the provisions of the Charter.

The holder of a Certificate of Proficiency bears the title of Associate of the Royal College of Music, and is entitled to place the letters A.R.C.M. after his or her name.

Examinations for Certificate of Proficiency take place about Easter at the College on days which are announced by public advertisement, and are open to all comers, whether pupils of the College or not, without restriction of age. A syllabus giving full details of the examination, the pieces set, and specimen papers, is issued in July or August preceding, and can be obtained on application.

Candidates intending to offer themselves for examination must apply on the printed form issued by the College.

REGULATIONS AS TO EXAMINATION FOR CERTIFICATE OF PROFICIENCY.

I. Pianoforte Solo Performance.

Practical Work.

Each candidate will be required: (1) To play all the pieces in the published list (in addition, candidates are allowed to play a piece of their own choice, if they desire); (2) to read at sight; (3) to extemporise, to modulate, and to transpose.

Paper Work.

1. To answer questions on the grammar of music.
2. To harmonise a given figured bass in four parts.

II. Teaching the Pianoforte

Each candidate will be required—

Paper Work.

1. To answer questions on the grammar of music.
2. To harmonise a given figured bass in four parts.
3. To give an outline of a course of instruction in technical exercises, studies, and pieces.
4. To name studies of different degrees of difficulty suitable for special purposes. For identification, the first bar of each study is to be quoted from memory.
5. To answer questions on terms and signs.

Practical Work.

6. To answer questions on position of the hands and action of the fingers, and illustrate by playing scales and arpeggios required by the examination. Playing of scales in double thirds and double sixths not compulsory.
7. To give practical illustration of the rendering of such ornaments as occur in the works of Bach, Mozart, and Beethoven.
8. To give practical illustration of the fingering of passages submitted by the examiners.
9. To detect inaccuracies in the rendering of a composition well known to the candidate.
10. To perform pieces of moderate length chosen by the candidate. The pieces must consist of—(*a*) a movement by Bach, (*b*) a movement by Beethoven, and (*c*) a Study by Clementi or Cramer; and must be guaranteed to have been learnt unassisted by direct teaching or expert criticism.

III. Organ.

Practical Work.

Each candidate will be required—

1. To play one or more pieces, selected by the examiners, from the published list. Candidates are also allowed to bring up a piece of their own choice, should they desire to do so; and this piece will be accepted in lieu of one of the official list pieces.
2. To read at sight.
3. To harmonise a given melody on the instrument; to play from a figured bass; to play from four-part vocal score, including C clefs; to extemporise, to modulate, and to transpose.

Paper Work.

4. To answer questions on the grammar of music.
5. To harmonise a given figured bass in four parts.

A candidate may, at his option, work a paper on choir-training.

IV. String Instruments.

Practical Work.

Candidates for violin, viola, violoncello, and double bass will be required—

1. To play all the pieces in their respective lists, or such of them, or such portions of them, as the examiners may select. Candidates are also allowed to bring up a piece of their own choice should they desire to do so; and this piece will be accepted in lieu of one of the official list pieces.
2. To transpose.
3. To read at sight.

Paper Work.

4. To answer questions on the grammar of music.
5. To harmonise a given figured bass in four parts.

[An accompanist is provided, but candidates have the option of bringing their own if they prefer it.]

V. Harp.

Practical Work.

Each candidate will be required—

1. To play one or more pieces, selected by the examiners, from the published list.
2. To play a piece, selected by the candidate, either from the published list or otherwise.
3. To read at sight.
4. To extemporise, to modulate, and to transpose.

Paper Work.

5. To answer questions on the grammar of music.
6. To harmonise a given figured bass in four parts.

VI. Wind Instruments.

Each candidate will be required—

1. To play one or more pieces, selected by the examiners, from the published list.
2. To play a piece, selected by the candidate, either from the published list or otherwise.
3. To read at sight.
4. To transpose.

Paper Work.

5. To answer questions on the grammar of music.
6. To harmonise a given figured bass in four parts.

VII. Public Singing.

Practical Work.

Each candidate will be required—

1. To sing one or more pieces, selected by the examiners, from the published list. Certain numbers (so indicated in the list) are to be sung from memory.

   [*N.B.*—All extracts from operas and oratorios to be sung in their original keys. The words may be original or translated, as preferred by the candidate.]
2. To sing a piece, selected by the candidate, either from the published list or otherwise.

3. To read at sight.
4. To play on the pianoforte an accompaniment, or an easy piece of music. selected by the candidate.

Paper Work.

5. To answer questions on the grammar of music.
6. To harmonise a given figured bass in four parts.

VIII. Teaching Singing.

Each candidate will be required—

Paper Work.

1. To answer questions on the grammar of music.
2. To harmonise a given figured bass in four parts.
3. To answer questions on the physiology of the voice, and the teaching of singing.

Practical Work.

4. To answer questions *viva voce* (with practical illustrations) on the following subjects :.*—
   (*a*) The best preliminary instruction to ensure a correct and effective delivery of a song.
   (*b*) The characteristics of "Recitative" and the best method of teaching its interpretation.
   (*c*) Technical studies best adapted to produce flexibility in singing.
   (*d*) The maximum time which should be devoted to the practice of singing so as to avoid the risk of fatigue.
   (*e*) The essentials of a distinct and correct pronunciation in singing.
   (*f*) The meaning of "diction."
   (*g*) The essentials of good phrasing and expression in singing.
5. To undergo tests—
   (*a*) For accuracy of ear by singing and naming intervals.
   (*b*) For sense of time and rhythm.
6. To accompany on the pianoforte at sight, and to transpose at sight, pieces or accompaniments selected by the examiners.

IX. Theory of Music.†

Each candidate will be required to work papers on—

(*a*) Harmony.
(*b*) Counterpoint, Canon, and Fugue.
(*c*) Instrumentation
(*d*) Form.

Candidates will not be expected to write in more than five parts.

X. Composition.†

Each candidate will be required to send in compositions of different classes and characters, including orchestral and choral works, one week before the date of the examination; also to work a paper to show the candidate's proficiency in technique.

* Quality of voice will not be taken into consideration.

† Candidates in Theory and Composition will, in addition to their paper work, be required to attend *viva voce* examination.

TRINITY COLLEGE OF MUSIC, LONDON.

MANDEVILLE PLACE, MANCHESTER SQUARE, LONDON, W.

Instituted in 1872, for musical education and examination, the classes and lectures include every subject connected with the science and art of music. There are thirty free scholarships, tenable for a maximum period of three years. Local examinations are held at various centres, at which also exhibitions may be gained.

DIPLOMAS.

1. The College confers, upon examination, the professional diplomas of Associate and Licentiate.

2. The examinations are open to all persons, whether students of the College or not.

3. The public examinations are held twice a year, in January and July.

4. Examinations are conducted in two branches as follows:—

Branch A.—Theory and Practice of Composition.

Branch B.—Instrumental and Vocal.

(Matriculation is not required of candidates in this Branch.)

The Special Sections in this Branch are:—

i. Pianoforte.
ii. Organ.
iii. Violin, violoncello, harp, or other orchestral instrument.*
iv. Singing.

5. ASSOCIATE IN MUSIC (A.Mus.T.C.L.).—Candidates are required to have obtained a certificate in the matriculation examination (which is of an elementary character, comprising the subjects of an ordinary education), and to satisfy the examiners in the following subjects:—(*a*) Harmony in not more than four parts; (*b*) Counterpoint in not more than three parts, including Combination of Species; (*c*) Musical Rudiments, including Elementary Harmony; (*d*) Outlines of Musical History from 1400 to 1900; (*e*) the Art of Teaching as applied to Music.

6. LICENTIATE IN MUSIC (L.Mus.T.C.L.).—Candidates for the grade of Licentiate must previously have obtained the grade of Associate in Music. The examination will include the following subjects:—(*a*) Harmony in not more than five parts; (*b*) Counterpoint in not more than five parts; (*c*) Double Counterpoint, Imitation, Canon, and Fugue; (*d*) Form in Musical Composition; (*e*) Instrumentation; (*f*) the Art of Teaching as applied to Music.

Candidates must obtain a gross total of 60 per cent. to qualify for a pass. The Harmony, Art of Teaching, and Rudiments papers will be failing subjects, so that 60 per cent. must be obtained for these papers irrespective of marks gained in other subjects.

7. A Graduate in Music of any University of the United Kingdom, or a Fellow of the Royal College of Organists, may obtain Licentiateship in this Branch by passing the examination in the Art of Teaching.

8. All instrumentalists or vocal candidates will be required to pass—

(1) An examination in Musical Rudiments (including Elementary Harmony), of the standard indicated in previous papers.

(2) An examination in the Art of Teaching, as applied to Music, the standard of which may be ascertained from previous papers.

(3) The performance of three standard compositions, to be selected, in the case of Candidates for Licentiateship, from the Official Lists A, B, and C (one from each), and for Associateship, from Lists D, E, and F (one from each). No repeats to be played.

* For orchestral instruments other than those mentioned, candidates are required to submit for approval three standard compositions, stating whether they desire to enter for Licentiateship or Associateship.

(4) Reading at sight: the test for Licentiateship will be of a more advanced character than that for Associate.
(5) Musical dictation (ear tests).
(6) Scales and arpeggios, the requirements for which are stated in the Official Lists, under the respective headings of Licentiate and Associate.
(7) *Viva voce* questions on, or incidental to, the subjects of examination. Questions will also be asked on harmonic and melodic progressions which occur in the pieces, but these questions will not require a knowledge of harmony beyond Chords of the 7th and their inversions, suspensions, and passing notes.

9. In the Organ Section *viva voce* questions are not asked, but candidates will be further required to satisfy the examiners in—(*a*) Transposition; (*b*) Accompanying at sight; (*c*) Reading from open Vocal Score (with C clef for Alto and Tenor parts).

10. All candidates in order to be successful in their Examination must obtain 60 per cent. of marks on each paper (8 (1 and 2)); and 70 per cent. in 8 (3–7). For Associateship and Licentiateship 70 per cent. must be obtained on the selected compositions as well as on the total. Candidates for Licentiateship who fail to obtain the number of marks specified, but who succeed in obtaining not less than 60 per cent., may pass as Associates. It is distinctly to be understood that there is no appeal from the decision of the examiners on any ground whatever.

11. Candidates for Associateship or Licentiateship who fail to pass in the Art of Teaching, but have satisfied the Examiners in the paper on Musical Rudiments, and in the practical subjects (3, 4, 5, 6, and 7), will receive the Higher Certificate of the College, and will be placed either in the Ordinary list (if the pieces performed are of Associate standard) or in the Honours list (if the pieces performed are of Licentiate standard), and may use the designation suitable in each case—*e.g.* Certificated Pianist. Such candidates can proceed to Associateship or Licentiateship, as the case may be, within two years, in the manner provided in Section 12, and thus qualify as teachers. Those who fail in the paper on Musical Rudiments only are permitted to complete the requirements provided they enter within two years. Those who fail in the practical subjects, but who pass in subjects (1) and (2), will not be re-examined in the paper work if they re-enter within two years, but the whole of the requirements must be completed within the period named or this credit is withdrawn.

12. On passing the Paper Examination in the Art of Teaching, candidates who have, under previously issued regulations, obtained Certificates of the Associate Grade in this Branch ("Practical Division") will be admitted Licentiates of the College (L.T.C.L.), and candidates holding the Ordinary Certificate in the same Branch or Division will be admitted to Associateship (A.T.C.L.). The examination fee will be One Guinea.

13. Candidates in this Branch not desirous of qualifying as teachers, and stating the same in the Form of Entry, are eligible, on satisfying the examiners in every respect save that of the Art of Teaching, to receive the Higher Certificate of the College; and will be placed either in the Ordinary list (if the pieces performed are of Associate Standard), or in the Honours list (if the pieces performed are of Licentiate Standard). Such successful candidates will be entitled to use the designation suitable in each case; *e.g.* "Certificated Pianist, T.C.L.," "Certificated Vocalist, T.C.L.," &c. All the regulations, with these exceptions, shall apply to such candidates. In the event of any holder of a Certificate of this Class desiring to qualify as a teacher, and thus obtain the Diploma of Licentiate or Associate, the paper on the Art of Teaching must be taken within twelve months. Candidates for Honours who fail to obtain the number of marks specified, but who gain not less than 60 per cent., are entitled to the Pass Certificate.

14. Any candidate passing as Associate (A.T.C.L.) may re-enter at a future examination in the same section for Licentiateship, but will not be required to again take subjects (1) and (2). A second Diploma for the lower Grade will not be issued.

Fellowship.

15. A Licentiate in both Branches A and B of these examinations may apply to the Board for the recognition of such two diplomas as qualifying for election to Fellowship. Each case will be subject to the absolute discretion of the Board, who will take into consideration the marks obtained in respect of such proposed equivalents, and may require a further examination in one or more subjects, including the Art of Teaching, if the candidate has not previously satisfied the examiners in that subject.

LOCAL EXAMINATIONS IN MUSICAL KNOWLEDGE.

1. Local Centres, under the care of Local Committees, have been established throughout the United Kingdom and in some of the British Colonies, as well as in some foreign countries by permission of the respective Governments.

2. The examinations are conducted in four divisions: Senior, Intermediate, Junior, and Preparatory.

LOCAL EXAMINATIONS IN INSTRUMENTAL AND VOCAL MUSIC.

The subjects of examination are as follows: (i.) Pianoforte Playing; (ii.) Violin and Violoncello; (iii.) Solo Singing; (iv.) Organ Playing. The examinations are conducted in four divisions: Senior, Intermediate, Junior, and Preparatory. Detailed information as to the requirements for any of the examinations may be had on application to the Secretary of the College.

Fifty Local Exhibitions in Practical Music and twelve in Theory of Music (tenable at Local Centres in the United Kingdom, India, and the Colonies), and a number of National Prizes are annually awarded in connection with the Local Examinations in Musical Knowledge and in Instrumental and Vocal Music.

All the examinations are open to persons of either sex, whether students of the College or not, and without any restriction of age.

THE GUILDHALL SCHOOL OF MUSIC.

Victoria Embankment, London, E.C.

Was established by the Corporation of London in 1880 for the purpose of providing high-class instruction in the Art and Science of Music, at moderate cost to the student. One hundred prizes, medals, and scholarships, giving free and assisted tuition, are competed for annually. Subjects taught: Piano, Singing, Organ, Harmony, all Orchestral and Solo Instruments, Stage Training in Elocution, Gesture, Fencing, and Opera.

The school year is divided into three terms of twelve weeks each, commencing on the fourth Monday in September, the second Monday in January, and the fourth Monday in April. Students, without limit of age, are admitted at any time on presentation of their nomination forms. These are to be obtained from the Secretary; and each applicant for studentship must be nominated by an Alderman, or by a Member of the Court of Common Council.

No student is eligible to become a candidate for a scholarship or prize who has been less than three terms in the School. Associates are not eligible to compete for prizes in the special subjects for which they obtained their Diploma. Candidates for Mitchell Scholarships

must be under twenty years of age. (Copy of certificate of birth must be forwarded to the Secretary.) All scholarships terminate in July in each year. The holders of scholarships are eligible as candidates for re-election.

Any Student having once gained an annual prize (as, for example, the Lord Mayor's Prize) is not eligible to compete for that prize in a subsequent year.

EXAMINATIONS.

Students wishing to be examined are subject to the following regulations:—

(*a*) There shall be six grades of examination—

1. Rudimentary.
2. Primary.
3. Intermediate.
4. Advanced.

Examinations in these grades are held at the end of each term.

5. Associateship of the Guildhall School of Music (A.G.S.M.). Examinations are held annually in July. A Gold, a Silver, and a Bronze Medal are awarded annually, in rotation of merit, to those who obtain this Diploma. Students who gain the Associateship, but fail to win the Gold Medal, may, if still in the School, compete for it in any subsequent July on payment of a fee of One Guinea.
6. The Examination for the Diploma of Licentiateship of the Guildhall School of Music (L.G.S.M.). This examination is held twice a year, in January and September, and is open to all persons, performers or teachers, whether pupils of the School or not, without restriction of age. Candidates desiring to be examined in January must fill up a form, which can be obtained from the Secretary, and return it to the Chief Clerk, together with a fee of Five Guineas, not later than the 30th November preceding. For the examination in September, the form duly filled up, and together with the fee, must be sent to the Chief Clerk not later than the 15th July preceding.

(*b*) Students, past or present, who have at any time received instruction in the School for more than two terms and have commenced a third term shall be eligible for the Rudimentary or Primary; those who have studied for more than three terms and have commenced a fourth term shall be eligible for either Rudimentary, Primary, Intermediate or Advanced; those who have studied for more than eight terms and have commenced a ninth term shall be eligible for the Associateship.

(*c*) The examination in grades 2 to 5, inclusive, shall consist of two parts, Theoretical and Practical. (The Rudimentary grade Theoretical only.) The Theoretical to be written and worked from a Paper of Questions specially prepared by the Principal; the examination to be held in his presence, and thirty minutes allowed the candidates for writing the answers.

The Practical examination to last twelve minutes at least; to consist of Scales, Exercises, Arpeggios, Pieces and Sight Reading; the examination to be conducted by the Principal, assisted by two experts in the Primary, Intermediate, and Advanced grades, and by three in the Associateship, who shall not be members of the School staff. Syllabus of the test pieces selected for performance may be obtained in the office.

(*d*) A fee of Five Shillings shall be paid in advance for the Rudimentary grade, One Guinea for the Primary or Intermediate grades, Two Guineas for the Advanced grade, and Five Guineas for the Associateship. (*N.B.*—Should a candidate fail to pass this latter examination the first time, subsequent examinations may be undergone in the July of any year, the supplementary fee for each examination being One Guinea.) Nomination forms may be obtained in the office, and must be filled up and forwarded, with the fee, to the Secretary.

(*e*) Students who have, at any time, received instruction in the School for the specified

qualifying period shall be eligible for examination in any grade, although they may have left the School.

(*f*) The highest number of marks obtainable shall be 100; 65 shall qualify for a pass, and 85 for a pass with honours.

Special Examinations for Teachers are held at the end of each term. Associates of the G.S.M. and Advanced Grade Certificate holders are eligible for this examination, which is partly *viva voce* and partly written. Successful candidates receive a Certificate. Fee for Associates and Advanced Grade Certificate holders for the examination, Two Guineas. Persons holding the following qualifications, not students of the G.S.M., may also present themselves for the Teachers' Examination: A.R.A.M.; L.R.A.M.; A.R.C.M.; A.R.C.O.; F.R.C.O.; Professional Diploma, I.S.M.; Graduates in Music of any British University.

Concerts and recitals are given weekly by the students. No student is allowed to perform at any concert, oratorio, or dramatic performance who has not put in at least two terms at the School.

PRACTICAL DIRECTIONS TO INTENDING STUDENTS.

Consult the Table of Fees on page 9 of the Prospectus, and choose which fee you wish to pay for the study of your special Subject or Subjects. There are three classes of fees, which are fully explained in that Table, and which vary from £1, 11s. 6d. per Term (12 lessons of 20 minutes) to £6, 6s. 0d. per Term (12 lessons of 30 minutes). Then fill up the Form of Entry enclosed with Prospectus, and if you know a Member of the Court of Aldermen, or of the Common Council,* obtain his signature to it and send it to the Secretary. An appointment will at once be made for you to see the Principal, and he will select a Professor (unless you have already chosen one) whose fees are in the class or division you have decided upon.

THE ROYAL COLLEGE OF ORGANISTS.

KENSINGTON GORE, LONDON, S.W.

Instituted 1864, *and incorporated by Royal Charter in* 1893.

All Candidates for Examinations, if not already elected to Membership, are required to become Members of the College. Each Candidate for Membership must be proposed by two Members of the College, and must be known personally or by repute to one at least of those who nominate him, and must be elected by the Council at any ordinary meeting. The subscription for Membership is a payment of One Guinea, to be renewed at Midsummer each year. A payment of Twelve Guineas in one sum shall constitute the Subscriber a Member for life. Proposed Forms can be obtained on application.

Candidates must obtain the Diploma of an Associate before they enter for that of a Fellow.

Candidates for either examination pay in advance a fee of Two Guineas, but if any candidate fail in one department (Paper work or Organ work), he is allowed to attend *one* of the next two following Examinations in the department in which he has failed on payment of half fee, provided that a renewed notice is given; any candidate failing in both departments shall pay the full fee at any subsequent examination.

* In the event of an intending student not being able to obtain the nomination as mentioned above, the Application Form should be sent to the Secretary, together with 10s. (entry and deposit fees), when an introduction for the purpose of obtaining a nomination will be arranged.

All candidates enter for complete examination, *i.e.* both practical and theoretical sections; excepting Graduates in Music, and those who have previously passed either section and received a certificate of exemption from the section passed. This certificate must be produced at any succeeding examination. Other candidates attending one sectional examination (practical or theoretical) and absenting themselves from the remaining section will be disqualified.

Graduates in Music of any University in the United Kingdom of Great Britain and Ireland are exempted from paper work. They may also present themselves as candidates for Fellowship without previously becoming Associates; and they will be required to transpose at sight, and to read from a Figured Bass at the key-board, in addition to the ordinary tests.

Ladies and Foreigners are eligible for Examination.

Candidates are neither required to use given text-books, nor are they called upon to exclusively base their work upon any given methods or theories.

EXAMINATIONS.

The requirements for the degrees of Associateship and Fellowship vary slightly in detail at each examination, but the following (for the July 1908 examination) may be regarded as typical:—

For Associateship the candidate must be prepared—

To perform an Organ Piece of his own selection. This must be a work composed for the Organ, with separate pedal part, of a classical type and of sufficient difficulty to display advanced technical attainments.

To transpose a Hymn Tune at sight into any key specified by the examiners

To harmonise a Figured Bass at sight upon the key-board.

To harmonise a given Melody in four parts on paper, and without the aid of an instrument.

To harmonise a Figured Bass on paper, and without the aid of an instrument.

To analyse specially given chords.

To write Simple Counterpoints, in not more than four parts, and combined in not more than three.

To modulate (on paper) to or from given keys or chords.

To give correct answers to Fugal subjects; or, as an alternative, the candidate may give the correct answer to a given Fugue subject, and add a counter-subject which need not be in double counterpoint.

To write a short essay of about 200 words on a given subject, as a test not only of knowledge of the subject, but also of the possession of ordinary literary ability. The subject of the essay will be taken from pages 265–526 of "English Music (1604 to 1904)," Music Story Series (Walter Scott Publishing Co. Ltd., 1 Paternoster Buildings, E.C.).

To answer questions on the general structure of the Organ; on the combination and contrasting of the various registers; on the chief causes of Casual Derangements of Mechanism; on Form (or plan) in Musical Composition; on the Orchestra; on Musical History; on Harmony, Acoustics, Analysis, Choir Training, General Musical Knowledge, and also on the Art of Teaching in its application to those subjects which belong to the province of the Organist and Choirmaster.

For Fellowship, the candidate must be prepared—

To play any portion or all of the following three Organ compositions, the selection to be made by the examiners:—

Prelude in C, nine-eight time (without Fugue), J. S. Bach (Peters, vol. ii. p. 46) (Novello & Co., Book 9, p. 156) (Augener & Co., vol. ii. p. 69) (Breitkopf & Härtel, vol. i. p. 19).

Sonata No. 1 in F minor, Mendelssohn.

Sonata in B minor, No. 8, Op. 178 (Passacaglia only), Merkel (Novello & Co.) (Augener & Co.).

To play at sight a passage of Organ Music specially prepared for that purpose.
To play a Chant (he may choose between an Anglican and a Gregorian), as if accompanying a given Canticle or Psalm.
To extemporise upon a given Musical Phrase.
To harmonise a given Melody at sight upon the key-board.
To play from a Vocal Score, written in Bass, Tenor, Alto, and Treble Clefs.
To harmonise a given Melody in four parts on paper, and without the aid of an instrument.
To write Counterpoints of various kinds.
To score a given passage for full Orchestra.
To write a Fugal Exposition upon a given subject in four vocal parts.
To answer questions on the subjects required in the case of Associates; but these questions will be of a more advanced character.

The following can be obtained at the College. *Amount must be remitted with order.*
Past Examination Papers, 3d. each set (Fellowship or Associateship).
The Scheme of the College Organ upon which the tests are played, 1d.
The Annual Calendar, with names of subscribing Fellows, Associates, and Members, 2s. 6d.
The Prospectus containing the Royal Charter, and full information regarding the Constitution and working of the College, 3d.

THE TONIC SOL-FA COLLEGE (Incorporated 1875).

Finsbury Square, London, E.C.

EXAMINATIONS TO BE PASSED IN ORDER TO OBTAIN THE COLLEGE DIPLOMAS.

Associateship (A.T.S.C.) — Musical Memory, Sight Singing from both Notations (Tonic Sol-fa and Staff), Musical Dictation, Voice Cultivation, Pronunciation, General Musical Knowledge, Harmony, Musical Form, Musical and Verbal Expression.

Licentiateship (L.T.S.C.) — English Language, Sight Singing from both Notations (Tonic Sol-fa and Staff), Voice Cultivation, Musical Dictation, General Musical Knowledge, Acoustics, Harmony, Musical Form, Expression, History of Music

Fellowship (F.T.S.C.) — Either—
The possession of the Licentiateship Diploma and in addition an examination in each of the following subjects:—Musical Composition, Counterpoint, Canon, Fugue, and either Orchestration or Solo Singing or Pianoforte Playing or Organ Playing;
Or—
The possession of the Licentiateship Diploma, together with the Degree of Bachelor or Doctor of Music (by examination) granted by any Chartered University of the United Kingdom.

Besides the above Diplomas, the College grants, upon examination, graded Certificates in both Notations; also the School Teacher's Music Certificate, which is accepted by the various Education authorities as proof of ability to teach Singing in Schools; by the London

County Council as a qualification for Music Teachers in Secondary Schools and Pupil Teacher Centres; and by the National Froebel Union in lieu of their own examination in Music and Singing for their Higher Certificate.

A full syllabus of any of the above may be had on application to the Secretary of the College, 27 Finsbury Square, London, E.C.

UNIVERSITY OF OXFORD.

DIRECTIONS FOR CANDIDATES FOR DEGREES IN MUSIC.

I. Preliminary Examination in Arts.

Every candidate for a Degree in Music, unless he has passed Responsions or one of the Examinations recognised by the University as equivalent thereto, must begin by passing the Preliminary Examination for Students of Music. This is held four times a year, and consists of an examination in two languages, chosen by the candidate from among the following: Greek, Latin, French, German, Italian. The examination is conducted in writing only. Every candidate is required (1) to translate passages from two books selected by him, from a prescribed list, one in each of the two languages chosen; (2) to translate unprepared passages taken from other authors in those languages; (3) in case he offers a French, German, or Italian book, to satisfy the Examiners in the subject-matter, as well as in the text, of the book in question.

II. Matriculation.

Residence at the University is not required for a Degree in Music; but before a candidate can proceed to the First Examination in Music he must become a matriculated member of the University. For this purpose he must arrange to join one of the Colleges or Halls, or the Non-Collegiate Body; * and on his arrival in Oxford, before the First Examination in Music, he must be presented by the Dean of the College or Hall, or by the Censor of Non-Collegiate Students, to the Vice-Chancellor, and by him be matriculated. On this occasion he will be given a matriculation paper, which must be produced to the Clerk of the Schools before he can be admitted to the examination room.

It should be noticed that the University requires that whenever a candidate applies for entrance to any of the Music Examinations his name must at the time be on the books of his College or Hall, or of the Non-Collegiate Body; and that *on each occasion* a properly signed and dated Certificate to that effect is essential. At matriculation, arrangements should be made with the College authorities as to such Certificates; and on any occasion when a candidate wishes to enter his name for an Examination he should write to the University Registry, addressing his letter to the Assistant Registrar, Old Clarendon Building, Oxford, for an entrance-form at least a fortnight before the day appointed for receiving names. This is desirable, in order to give sufficient time for the blank form of Certificate which is attached to the entrance-form to be forwarded for signature to the College or Hall, or to the Non-Collegiate Delegacy, before it is sent in to the Assistant Registrar.

III. First Examination for the Degree of Bachelor of Music.

The First Examination for the Degree of Bachelor of Music is held twice a year, and begins on the first Tuesday in May and the first Tuesday in November. It comprises Harmony and Counterpoint in not more than four parts, and the harmonisation of a given melody; and is conducted partly in writing and partly *viva voce*.

* Candidates must apply to the Head of a College or Hall, or to the Censor of Non-Collegiate Students, for the necessary information on this subject.

Candidates must send in their names, together with a fee of £2, 2s., to *the Assistant Registrar, Old Clarendon Building, Oxford.* Names must be sent in on proper entrance-forms provided for the purpose, for which application must be made to the Assistant Registrar at the University Registry.

IV. Second Examination for the Degree of Bachelor of Music.

Candidates who have duly passed the First Examination (but only such) are qualified to offer themselves for the Second Examination. This is held twice a year, and begins on the first Tuesday in February and on the third Tuesday in June. Candidates are not required to attend in Oxford. What they have to do is to submit for examination a Musical Exercise of their own composition. The Exercise must be a sacred or secular vocal work consisting of not more than four movements, namely (1) a five-part Chorus; (2) a Song or Duet; (3) an unaccompanied vocal Quartet; (4) a five-part Choral Fugue.

These movements may appear in any other order. The accompaniment must be either (*a*) for a string band, or (*b*) for a small orchestra, comprising a string band together with any or all of the following instruments, namely, two flutes, two hautboys, two clarionets, two bassoons, and two horns. The movements must exhibit independence of structure and artistic interest, and must contain ample marks for bowing, &c., and full directions for expression.

The names of those who pass this Examination (their Exercises having been approved by the Examiners) will be published on or about April 1 or October 1, as the case may be, in time to enable successful candidates to enter their names for the Third Examination.

V. Third Examination for the Degree of Bachelor of Music.

Candidates who have duly passed the Second Examination (but these only) are qualified to offer themselves for the Third Examination for the Degree of Bachelor of Music. This is conducted partly in writing, partly *viva voce*, and includes the following subjects: Harmony; Counterpoint, in not more than five parts; Harmonisation of a given melody; Fugue, to be composed in the room; Form in Composition; Musical History; Orchestration; a critical knowledge of the full scores of such standard classical compositions as shall be selected previously by the Professor of Music, and announced after the First Examination. [Information as to what scores have been announced will be supplied from the University Registry on application.]

The Examination is held twice a year, in May and November, at the same time and place as the First Examination.

VI. Presentation for the Degree of Bachelor of Music.

Before the candidate can take the Degree his MS. Exercise (not a copy) must be delivered bound at the University Registry, forty-eight hours at least before the day on which he proposes to take the Degree. Candidates must communicate with the Dean of their College or Hall, or the Censor of Non-Collegiate Students, forty-eight hours at least before the Degree day. The Dean or Censor presents for this Degree; if a candidate wishes to be presented by the Professor of Music, and his Dean or the Censor consents, the candidate must give a week's notice at least to the Professor.

VII. Degree of Doctor of Music.

The Degree of Doctor of Music cannot be taken until five years have elapsed since the taking of the Degree of Bachelor of Music. But candidates may *qualify* for the Degree at

any time after their admission to the Degree of Bachelor of Music by passing the two Examinations hereafter described.

FIRST EXAMINATION.

The First Examination for the Degree of Doctor of Music is held once a year, and begins on the third Tuesday in June. Candidates are not required to attend in Oxford. What they have to do is to submit for Examination a Musical Exercise of their own composition. This must be—

> A Cantata, secular or sacred, or Oratorio, in length of performance from forty to sixty minutes, scored for a full orchestra, and containing an overture in modern form (concert overture), an eight-part choral fugue, and at least one other chorus in eight-part harmony.

Candidates must send their names, together with a fee of £5, to *the Assistant Registrar, Old Clarendon Building, Oxford.* Names must be sent in on proper entrance-forms provided for the purpose, for which application must be made to the University Registry. The Musical Exercise must reach the University Registry at the same time as the entry-form, and it must be accompanied by a Declaration on a prescribed form, which can be obtained previously on application.

The names of those who pass this Examination (their Exercises having been approved) will be published on or about October 1, in time to enable successful candidates to enter their names for the Second Examination.

SECOND EXAMINATION.

Candidates who have duly passed the First Examination (but these only) are qualified to offer themselves for the Second Examination. This is conducted entirely in writing, and includes the following subjects: Harmony; Eight-part Counterpoint; Double and Triple Counterpoint; Fugue, to be composed in the room, in not more than six parts; Form in Composition; Instrumentation; Musical History.

The Examination is held once a year, in November, at the same time and place as the First and Third Examinations for the Degree of Musical Bachelor.

VIII. Presentation for the Degree of Doctor of Music.

Before the candidate can take the Degree, his MS. Exercise (not a copy) must be delivered bound at the University Registry, forty-eight hours at least before the day on which he proposes to take the Degree. Only the Professor of Music, or a Master of Arts deputed by him, can present for this Degree. A candidate must give the Professor a week's notice at least, and must also communicate with the Dean of his College or Hall, or with the Censor of Non-Collegiate Students, forty-eight hours at least before the day on which he proposes to take the Degree.

GENERAL RULES AND REGULATIONS AS TO THE EXERCISE FOR THE DEGREES OF BACHELOR OF MUSIC AND DOCTOR OF MUSIC.

The Exercise for Bachelor or Doctor of Music must be copied in a legible hand; not too minute, nor on too small staves; and every line before the "turn-over" should finish with a "direct" to the coming note overleaf.

In the Score the signatures should be given at the beginning of every *opening* (*i.e.* on every

left-hand page); the divisions of Instruments and Voices marked in every page by the usual brackets; and the pages consecutively numbered.

The work must not only show facility in harmony and counterpoint, but also a knowledge of musical design and thematic development: no Exercise will be passed solely on its freedom from technical errors.

The Exercise must be accompanied by a Declaration on a prescribed form, which must be obtained beforehand by application to the University Registry, Old Clarendon Building, Oxford.

The Exercise must show the private address as well as the name and College of the composer.

The Exercise must be strongly bound and paged, and lettered (with clearly stamped lettering) up back with title and composer's name, and on the outside cover with title, name, and College, and Degree for which it was composed.

Candidates' Exercises will be returned to them as soon as possible after April 1 or October 1, as the case may be. Successful Candidates must bring their Exercises with them when presenting themselves for the next Examination, and deliver them to the Clerk of the Schools before that Examination begins.

No information of any kind can be given to Candidates as to the cause of their failure in the Examination, or the rejection of the Exercise.

An Exercise rejected by the Examiners cannot be presented again except at the times fixed, and on payment again of the prescribed fee.

UNIVERSITY OF CAMBRIDGE

Regulations for the Degree of Mus. Bac.

The examination shall consist of two parts: (1) An examination in (*a*) Acoustics, (*b*) Harmony, (*c*) Counterpoint; (2) a more advanced examination in music.

No student shall be admitted as a candidate for Part I. of the examination for the Degree of Mus.B. unless he has passed Parts I. and II. of the Previous Examination (or some other examination accepted by the University as conferring exemption from them), and is in his second term of residence at least; and no student shall be admitted as a candidate for Part II. of the Mus.B. Examination unless he has passed Part I. of that examination (or the Special Examination in Music for the B.A. Degree), and is in his eighth term of residence at least.

A student who has passed Part II. of the examination for the Degree of Mus.B. shall be entitled to receive that Degree so soon as he has kept nine terms of residence.

Part I. of the examination shall be conducted partly on paper and partly *viva voce*.

Part II. of the examination shall be held concurrently with Part I. in the Easter Term.

Schedule of Subjects.

1. For Part I. of the Examination:—

(*a*) Acoustics.

Sensation and external cause of Sound. Mode of its transmission. Nature of wave-motion in general. Application of the wave-theory to Sound. Elements of a musical sound. Loudness and extent of vibration. Pitch and rapidity of vibration. Measures of absolute, and of relative, pitch. Resonance. Analysis of compound sounds. Helmholtz's theory of musical quality. Motion of sounding strings. The pianoforte and other stringed instruments.

Motion of sounding air-columns. Flue and reed stops of the organ. Orchestral wind-instruments. The human voice. Interference. Beats. Helmholtz's theory of consonance and dissonance. Combination-tones. Consonant chords. Construction of the musical scale. Exact and tempered intonation. Equal temperament. Systems of pitch-notation.

(Such a knowledge of Mathematics may be required as is covered by the Regulations for Part II. of the Previous Examination.)

(*b*) Counterpoint in not more than three parts, including Double Counterpoint in the Octave.

(*c*) Harmony in not more than four parts.

2. For Part II. of the Examination :—

(1) Composition, both instrumental and vocal. (2) Counterpoint in not more than five parts, including Double Counterpoint. (3) Harmony. (4) Canon in two parts. (5) Fugue in two parts, especially as to the relation of Subject and Answer. (6) Form in Composition as exemplified in the Sonata. (7) The pitch and quality of the stops of the Organ. (8) Such knowledge of the quality, pitch, and compass of orchestral instruments as is necessary for reading from score. (9) The analysis of some Classical Composition, both with regard to Harmony and Form, the name of which is to be announced by the Examiners at least six weeks before the date of the Examination. (10) The playing at sight from figured Bass and from Vocal and Orchestral Score. (11) General Musical History. (12) A general knowledge of the standard classical works of the great composers.

Regulations for the Degree of Mus. Doc.

1. Any person who has already graduated in some Faculty of the University, and who is not less than thirty years of age, may be a candidate for the Degree of Doctor of Music.

2. Such candidate shall make his application in writing to the Chairman of the Special Board for Music, and shall send to him therewith—

(*a*) Not more than three works of his own (printed or otherwise) upon which his claim for a degree is based ; such works to include either an Oratorio, an Opera, a Cantata, a Symphony for orchestra, a Concerto, or an extended piece of Chamber Music.

(*b*) A fee of Five Guineas for the University Chest, which must be paid at each application made by a candidate.

3. Such application shall be treated as confidential, and shall be referred to a Committee of the Special Board for Music, which shall consist of the Chairman of the Board, the Professor of Music, the University Lecturer in Harmony and Counterpoint, and the Examiners for Part II. of the Mus. Bac. Examination.

4. If such Committee shall be of opinion that these Compositions constitute *prima facie* a qualification for a degree, they shall obtain separate reports upon them from the Professor of Music, and from not less than two additional persons, who may be members of the Committee or not.

5. Such Compositions shall be sent in not later than the 20th of January in each year.

6. If the Committee, after considering the reports of the referees, be of opinion that the degree should be granted, their resolution to that effect, with the names of those present and of those voting on either side, accompanied by the reports of the referees, shall be communicated to the General Board of Studies.

7. If the General Board of Studies, after receiving such communication, shall be of opinion that the degree ought to be conferred, the Vice-Chancellor shall publish the name of the candidate as approved for the Degree of Doctor of Music.

8. If the Committee either without obtaining a report, or after receiving the report of the referees, shall be of opinion that a degree ought not to be granted, the Chairman of the Special Board for Music shall inform the candidate of the fact.

9. Should none of the works approved have been published, the Committee may require the candidate either to publish, or to deposit in the University Library, one of them, before his admission to the degree.

10. Candidates for the Degree of Doctor of Music shall be presented by the Professor of Music, or by a Doctor of Music deputed by him, or by the Chairman of the Special Board for Music.

Regulations for the Examination of Women.

Women shall be allowed to present themselves for the examinations held by the University for the candidates for the Degrees of Bachelor and Master of Music in the prescribed order of such examinations, provided they fulfil the provisions of Clauses 1, 2, 3, 6 in the Regulations for the Admission of Women to Tripos Examinations.

Women presenting themselves for these examinations shall be required to pay a fee of £5 on their first admission and of £2, 10s. on any subsequent admission to each of the Two Parts of the examination for the Degree of Mus. B., and a fee of £6 on their first admission and of £3 on any subsequent admission to each of the Two Parts of the examination for the Degree of Mus. M.

The Vice-Chancellor shall be authorised to grant Certificates to those women who shall have passed all the examinations required of the candidates for either Degree in Music, the form of such Certificate to be approved by the Special Board for Music.

UNIVERSITY OF LONDON.

South Kensington, S.W.

REGULATIONS RELATING TO DEGREES IN MUSIC FOR EXTERNAL STUDENTS.

Bachelor of Music Degree.

Intermediate Examination in Music.

The Intermediate Examination in Music for External Students shall take place once in each year, and shall commence on the third Monday in December. No Candidate will be admitted to this Examination unless he have passed, or been admitted by Statute as exempt from, a Matriculation Examination not later than that of the preceding January.

Candidates shall be examined in the following three subjects: (1) Harmony; (2) Counterpoint; (3) History of Music.

There will be no separate Examination in Acoustics, but the Examiners shall set such questions on Acoustics as they may think fit.

The following are the particulars of the foregoing subjects of Examination:—

Harmony. (Two Papers.) Harmonisation of a figured Bass in five parts. Addition of parts not exceeding four to given parts, whether Bass Unfigured, Inner Parts or Melodies. Exercises in Modulation. Sequences. Resolution of Discords.

Counterpoint. (One Paper.) Addition of not more than four parts to *Canti fermi* in all species of strict Counterpoint. Free treatment of *Canti fermi* in a modern style of Counterpoint.

History of Music. (One Paper.) Outlines of the History of Music from 1400 A.D. to 1900 A.D.

The Examination shall be conducted by means of Printed Papers, and the Examiners will

submit Candidates to an Oral Examination in the knowledge of the different technicalities of music, including the rudiments.

Candidates shall not be approved unless they have shown a competent knowledge in all the foregoing subjects of the Examination.

Bachelor of Music Examination.

Every Candidate for this Examination shall be required to have passed the Intermediate Examination in Music at least one year previously, and to have passed the Matriculation Examination, or to have been admitted under the Exemption Statute at least three years previously.

Every Candidate must apply to the External Registrar on or before October 12 for a Form of Entry, which must be returned on or before October 19, accompanied by a satisfactory certificate of good conduct, by the Candidate's fee, by the Musical Exercise, and by a solemn declaration that this Exercise is entirely his own unaided composition.

The Musical Exercise must be clearly and legibly written in the proper clefs, paginated and securely bound; of such length as to occupy from twenty to forty minutes in peformance, and fulfilling the following conditions: (*a*) It must be a Vocal Composition to any words the writer may select; (*b*) it must contain real five-part Vocal Counterpoint, with examples of Imitation, Canon, and Fugue; (*c*) it must have accompaniments for a String Band; (*d*) it must be a good composition from a musical point of view.

If the Exercise be approved by the Examiners, the qualifications of the Candidate will be further tested by an Examination in the following subjects: (1) Harmony; (2) Counterpoint, Fugue, and Canon; (3) Free Composition; (4) History of Music; (5) Musical Analysis (*viva voce*).

The Examination shall be conducted by means of Printed Papers and a *viva voce* Examination.

The following are the particulars of these subjects of Examination:—

Harmony. (One Paper.) Harmony, up to five parts, of a more advanced character than for the Intermediate.

Counterpoint, Fugue, and Canon. (Two Papers.) Counterpoint, in five parts, of a more advanced character than for the Intermediate. Invertible Counterpoint. Fugue (to include Canon) in not more than five parts.

Free Composition. (One Paper.) Form and Instrumentation and writing for voices.

History of Music. (One Paper.) A Special period of the History of Music, to be varied from year to year. The Examination in the History of Music will consist of an Essay on some subject comprised in the special period, or answers to questions referring to it.

Musical Analysis. Analysis of two important works, to be announced two years beforehand, representing if possible two different phases or periods of Art, such as Opera and an independent Overture or a Symphony and a Cantata.

The Analysis of the two prescribed works will form part of the *viva voce* Examination.

The Candidate may also be examined at the discretion of the Examiners on points in his own Exercise.

No use of any musical instrument will be allowed during the Examination, unless specially directed by the Examiners.

Although technical skill in performance will constitute no part of the qualification for this Degree, any Candidate may offer to be examined in Playing at Sight from a Vocal or Instrumental Score.

Doctor of Music Examination.

The Examination for the Degree of Doctor of Music shall take place once in each year, and shall commence on the third Monday in December.

No Candidate shall be admitted to this Examination until after the expiration of two Academical years from the time of his obtaining the Degree of B.Mus. in this University.

Every Candidate must apply to the External Registrar on or before October 12th for a Form of Entry, which must be returned on or before October 19th, accompanied by the Candidate's Fee, by the Musical Exercise,* and by a solemn declaration that the Exercise is entirely his own unaided composition.

Every Candidate entering for the first time must pay a Fee of Twenty Pounds † to the External Registrar. If a Candidate withdraws his name, or fails to present himself at the Examination, or fails to pass it, the Fee shall not be returned to him. The same Fee shall be payable upon every re-entry.

The *Musical Exercise* must be clearly and legibly written in the proper clefs,‡ paginated and securely bound, of such length as to occupy at least forty minutes in performance, and fulfilling the following conditions:

1. It must be an Opera, Oratorio, or Cantata, to any words the writer may select.
2. It must contain choruses representing a variety of treatment of choral forms, and one movement, at least, in good fugal style, if not technically definable as a complete fugue.
3. It must also comprise examples of polyphonic part-writing for voices in eight parts.
4. It must also contain Solos with Orchestral accompaniments.
5. It must have accompaniments for a full Orchestra, and must contain an instrumental Overture, in modern style.
6. Artistic interest will be required as well as technical correctness.

If the Exercise be approved by the Examiners, the qualifications of the Candidate will be further tested by an examination in the following subjects: (1) Harmony; (2) Counterpoint; (3) Composition; (4) History of Music.

The following are the particulars of these subjects of Examination: Harmony of all kinds up to eight parts; Counterpoint in eight real parts; the composition of a Fugue in not more than five parts on a given subject, for strings or for voices; treatment of Form, treatment of Voice, Instrumentation; a general knowledge of the History of Music, and especially of the most important forms of the art; a critical knowledge in some detail of the great standard compositions.

The Candidate may also be examined, at the discretion of the Examiners, on points in his own Exercise.

No use of any musical instrument will be allowed during the Examination unless specially directed by the Examiners.

The Examination shall be conducted by means of Printed Papers and by a *viva voce* Examination. It shall extend over three days.

Although technical skill in performance will constitute no part of the qualification for this Degree, any Candidate may offer to be examined in

(*a*) Playing at sight from a full Orchestral Score.

(*b*) Extempore Composition, in regular form, on a given subject.

Any Candidate otherwise approved shall if of sufficient merit obtain a distinguishing mark in either or both of these particulars.

The Musical Exercise of each Candidate who has passed will be deposited in the Library of the University.

* The work submitted as a Musical Exercise for a Degree in this University must not have been previously submitted as a Musical Exercise for a Degree in another University.

† Candidates who have already paid the Fee for the Intermediate D.Mus. Examination will be admissible to the D.Mus. Examination upon payment of a Fee of Fifteen Pounds only.

‡ Candidates are requested, in sending in their Exercises, to write on each *left-hand* page the key signatures of the several instruments, and to state the keys of Clarionets, Horns, and Trumpets.

Particulars of all the Exhibitions, Scholarships, and Prizes awarded by or in connection with the University can be obtained on application to the External Registrar, to whom all communications relative to Regulations must be addressed.

[It has not been thought necessary to print the Regulations for Internal Students. They are set down in detail in a Pamphlet which may be obtained by addressing "The Academic Registrar, University of London, South Kensington, S.W."]

UNIVERSITY OF EDINBURGH.

REGULATIONS FOR GRADUATION IN MUSIC.

I. Two degrees in music may be conferred by the University of Edinburgh, viz. Bachelor of Music (Mus. Bac.), and Doctor of Music (Mus. Doc.).

I. Preliminary Examination.

II. Every candidate for the degree of Bachelor of Music must pass a preliminary literary examination in: (1) English, including Geography and British History; (2) Elementary Mathematics or Elementary Physics or Logic; (3) any two of Latin, Greek, French, German, and Italian, but one at least must be a modern language.

The extent and standard of the preliminary examination is determined by the Senatus.

A degree in Arts not being a degree *honoris causâ tantum*, in any University of the United Kingdom, or in any Colonial or Foreign University, specially recognised for the purpose by the University Court, after consultation with the Senatus, exempts from the preliminary examination; and the Senatus has power to determine what examinations, other than those for the degree mentioned, will be accepted in whole or in part in place of the preliminary examination.

II. Bachelor of Music.

University Attendance.

III. Candidates for the degree of Bachelor of Music must attend, in the University of Edinburgh, during a whole winter session, a course or courses of instruction extending in all to not less than eighty lectures, and including a course on the history of music.

III. First Professional Examination.

IV. There is a first professional examination in music in the following subjects:—

(1) Singing or performing upon some musical instrument.
(2) Reading at sight.
(3) Elements of music, including musical modes and scales, notation, measure and *tempo*.
(4) Harmony in not more than four parts.
(5) Elementary counterpoint.
(6) Form: sonata, rondo, fugue, and minor structures.
(7) Outlines of the history of music.

The ear test will be applied to every candidate.

IV. Second Professional Examination.

V. There shall be, at least one year after the candidate has passed the first professional examination, a second professional examination in music and in literature in the following subjects:—

(1) One of the following languages not already taken in the preliminary examination—French, German, Italian.
(2) Rhetoric and English Literature (including Prose Composition and a knowledge of metrical rules).
(3) Harmony in not more than five parts.
(4) Advanced counterpoint.
(5) Canon in two parts, and imitation and fugue in not more than four parts.
(6) Form (description of structure and character of musical forms, and analysis of musical works).
(7) Elements of instrumentation (compass, &c., of the orchestral instruments, and of the organ and pianoforte).
(8) Critical knowledge of certain prescribed scores.
(9) Playing at sight from easy vocal and instrumental scores, and from figured bass.
(10) The history of music.
(11) Acoustics in so far as connected with the theory of music, and physiology of the vocal organs.

In addition each candidate will be required to submit the following exercises composed by himself:—

(*a*) A solo song with pianoforte accompaniment.
(*b*) A four-part vocal composition.
(*c*) An instrumental composition (other than a dance) for the pianoforte or organ, or for any stringed or wind instrument with pianoforte or organ accompaniment.

The extent and standard of the examination in these subjects is fixed from time to time by the Senatus Academicus, and the examination is partly written and partly oral and practical.

V. Doctor of Music.

VI. Bachelors of Music of the University of Edinburgh, of not less than three years' standing, and not less than twenty-five years of age, may offer themselves for the degree of Doctor of Music, under the following regulations:—The degree is given in three departments, and candidates may present themselves in one or more departments.

The departments shall be those of—

(1) Composers.
(2) Executants.
(3) Theorists or historians.

VII. (1) Candidates for the degree of Doctor of Music as composers must submit a prescribed number of vocal and instrumental compositions in the larger forms (such as Oratorio, Opera, Cantata, Symphony, Sonata, Overture). Each work must be the original and unaided composition of the candidate, and must be accompanied by a declaration to that effect signed by the candidate.

(2) Candidates will be examined in the following subjects:—

(*a*) The more recondite contrapuntal forms—Fugal writing in more than four parts, &c.
(*b*) Instrumentation, including certain prescribed books on the subject.
(*c*) The works of the great composers, from Palestrina onwards.

VIII. (1) Candidates for the degree of Doctor of Music as executants will be required to show their special skill in the execution of solo and *ensemble* works in different styles. The works will be selected partly by the candidates and partly by the examiners.

(2) The candidates will be examined in sight-reading, and must give evidence of their power of playing orchestral scores, and will be required to invent transitions and to modulate from one key and piece to another. They will further be required to pass an examination on the history and literature of their special instrument, and on the method of teaching that instrument.

IX. (1) Candidates for the degree of Doctor of Music as theorists or historians must present one or more treatises on theoretical or historical subjects, which must be the result of research and original thought, not mere abstracts or compilations of existing works. They must be accompanied by a declaration signed by the candidate that they are his own unaided work.

(2) Candidates will also be required to pass an examination (*a*) in the theory and (*b*) in the history of music.

The examination will be on a higher standard in the subject which the candidate selects as his speciality.

X. (1) The degree of Doctor of Music (Mus. Doc.) may be conferred *honoris causâ tantum.*

(2) The honorary degree of Mus. Doc. will not be conferred by the Senatus on any person unless recommended by the Faculty of Music in a reasoned representation, submitted in writing to the Senatus, and considered and approved by the Senatus at a special meeting at which not less than two-thirds of the members were present.

UNIVERSITY OF DURHAM.

FACULTY OF MUSIC.

BACHELOR OF MUSIC DEGREE.

A Candidate for the Degree of Bachelor of Music must first pass the Matriculation Examination qualifying for admission as a Student in Music, unless he has passed any of the examinations recognised by the University as equivalent to its Matriculation Examination. For the list of these, with details respecting them, see the end of these regulations.

All Candidates must pass at one and the same time in three of the subjects selected from the following list, of which English *must be one.* No Candidate will be examined in more than three subjects: (1) English, (2) Religious Knowledge, (3) Elementary Mathematics, (4) Physical and General Geography, (5) English History, (6) Latin, (7) Greek, (8) French, (9) German, (10) Botany, (11) Zoology, (12) Experimental Science.

First Examination in Music.

Subjects.—Harmony and Counterpoint, in not more than four parts. If he pass this examination, the Candidate receives by post a Certificate, signed by the Examiners in Music, and his next step is to submit his *Exercise* for examination.

1. This (which may be either a sacred or secular work) is to consist of four movements only: (*a*) A five-part Chorus, preceded by a short opening Symphony (of not less than eight, or more than twenty-two bars); (*b*) a Song; (*c*) an unaccompanied Vocal Quartet; (*d*) a five-part Introduction and Fugue (the latter on one subject).

2. The accompaniments are to consist of the usual string-band only, and they must show artistic skill, independent features, and well-considered "bowing" and marks of

expression. Mere duplication of the Voice parts in movements (*a*) and (*d*) will not be accepted, and the Quartet should show some scientific part-writing, and not be merely a harmonised melody, relying mainly on "note against note." The Voice parts must stand between the Viola and 'Cello lines, and all words must be written *under* their notes.

3. The whole must be neatly and legibly written, paged, and bound, and "directs" must be placed at the end of each line before a turnover, showing the coming notes, overleaf.

4. The work must not exceed twenty minutes in length of performance.

5. The name and address of the composer must be on the title page.

6. Each Exercise must be accompanied by a fee of £1, 10s., and by a Certificate, duly signed by the Candidate, to the effect that it is his unaided composition. The Certificate must be on the printed form, which will be supplied on the Candidate's application *to the Secretary of Examinations.*

A stamped and fully directed wrapper or envelope, capable of holding the MS. easily, must be enclosed, to secure the safe return of the Exercise.

The Candidate after receiving his Exercise, with a Certificate from the Examiners that it is accepted, is eligible to present himself, at the interval of a year from his passing the "First" Musical Examination, for the

FINAL EXAMINATION IN MUSIC.

Subjects.

1. Harmony in not more than five parts.

2. Counterpoint in not more than five parts.

3. Fugue and Canon. (A short Fugue, in not more than four parts, to be composed on a given subject; a Canon to be continued for a certain number of bars.)

4. Form.

5. History of Music. (From A.D. 1500.)

The Special Work for the *viva voce* portion of this Examination in 1908 is Mendelssohn's Scotch Symphony (No. 3, in A minor), and in 1909 Brahms' Symphony (No. 2, in D major, Op. 73).

Candidates will also be examined on the Compass, Tone-qualities, and Combinations of, and the technical modes of writing for, the various instruments which find their places in a modern Orchestra, and on any other matters at the option of the Examiners.

Before a Candidate can receive his Certificate of passing the Final Examination, and his Degree, he must place in the hands of the authorities of the University a well written, bound *copy* of his Exercise, in his own handwriting, for preservation in the University Library. This is, of course, not to be confused with the Exercise itself, as above mentioned.

It is necessary that, for uniformity's sake, these copies of the Exercises should be written on ordinary 12 stave upright music paper (12 inches by $9\frac{1}{2}$), and that the scores read thus:—

1st Violin.
2nd Violin.
Viola.
Voice (or Voices).
Bassi.

No P.F. part is to be added.

It is hoped that all "bowings," slurs, ties, marks of expression, directs, &c., will be most thoroughly attended to in these copies, which will be carefully scrutinised.

DOCTOR OF MUSIC DEGREE.

"No grace for the Degree of Doctor in Music shall be granted unless the Petitioner shall be of fifteen terms' standing,* and shall have composed an Exercise, and passed an Examination in Music."

"The Exercise shall consist of a vocal composition, sacred or secular, preceded by an Instrumental Overture, and containing eight-part harmony and good fugal counterpoint, with an accompaniment for a full Band."

Calendar for 1893, page 34.

Particulars.

The Exercise must contain the following five movements: (1) Overture (in binary form); (2) an unaccompanied movement, in eight real vocal parts, showing good contrapuntal skill; (3) Recit. (either for a Single Voice, or for voices in unison); † (4) Aria; (5) Introduction and Fugue (eight voices on two subjects).

By "full Band" is understood 2 Flutes, 2 Oboes, 2 Clarinets, 2 Bassoons, 4 Horns (Valve), 2 Trumpets, 3 Trombones, Drums, and the usual String Quintet.

The Score must stand in this order:	The Voice parts in Nos. 2 and 5 thus:
Flutes.	1st Treble.
Oboes.	
Clarinets.	2nd do.
Bassoons.	
Horns.	1st Alto.
Trumpets.	
Trombones.	2nd do.
Drums.	
1st Violin.	1st Tenor.
2nd Violin.	
Viola.	2nd do.
Voice, or voices.	1st Bass.
Violoncello.	
Basso.	2nd do.

No Pianoforte part is to be added.

Each Exercise must be sent in to the Secretary of Examinations (University Offices, North Bailey, Durham) not later than the 31st of January, together with (1) a solemn declaration ‡ by the Candidate that it is entirely his own unaided composition; (2) a fee of £3; and (3) a stamped and fully directed wrapper, or envelope, to ensure the safe return of the Exercise by Post. §

A direct (ω) must be placed at the end of every line before a turnover, showing the next coming note.

After receiving his Exercise, with an intimation that the Examiners have accepted it, the Candidate may present himself for Examination in September, having paid the Examination fee of £3 one month previously, and sent with it the Examiners' Certificate of the acceptance of his Exercise.

* From the day on which he received his Bachelor's Degree.

† See Mendelssohn's "Athalie," No. 2, and "Elijah," No. 1, for instances of this latter treatment.

‡ On the proper *printed* "form," which may be had on application to the Secretary of Examinations.

§ This should be so contrived as to give as little trouble as possible in the matter of the return of the Exercise.

The Examination will include the following subjects:

"1. Harmony; 2. Counterpoint (each of these including examples in eight parts); 3. Imitation, Canon, and Fugue; 4. Form; 5. Instrumentation; 6. History of Music (A.D. 1500 to the present time); 7. Elementary Acoustics; 8. Knowledge of the Scores of the standard works of the great composers."—*Calendar for* 1893, page 34.

Fee on taking the Degree, £10.

A clearly written, well-bound copy of the Exercise must be delivered to the Authorities of the University before the Candidate is presented for his Degree. It must be in the Candidate's own handwriting.

N.B.—1. All Examinations are held at Durham, in the Lecture Rooms, Palace Green. The results of these Examinations are sent by post, and will not be telegraphed. Residence for a Degree in Music is not required.

2. An examination fee is paid on every occasion on which a Candidate enters for an Examination. The "Entrance Fee" as a Student in Music once only.

The fee for Candidates sending in their names for the testamur after the day appointed is £1, 15s. od.; for Candidates sending in their names as late as within nine days of the Examination, £2, 10s. od. Similarly in Music, £3, 5s. od. and £4.

No Fees are ever returned, but if a Candidate withdraw his name from the list nine days before the Examination his fee may be carried on to the next Examination *or* the next but one (but no longer) without further payment.

Candidates who have withdrawn their names will have them placed on the list for the next Examination, and if they wish to defer being examined to the next Examination but one they must give due notice.

Ladies attending the Examination in March or September can be accommodated at Abbey House, Palace Green. Application to be made to the Principal.

Gentlemen may have rooms and board (breakfast, lunch, tea, and dinner) for 6s. per day, at Hatfield Hall, in September, on application to the Butler. As the number of rooms is limited, application should be made early.

TRINITY COLLEGE, DUBLIN.

REGULATIONS FOR DEGREES IN MUSIC.

BACHELOR OF MUSIC.

The examination for this degree is divided into two parts. First a *Preliminary Examination* to include:

(*a*) Harmony up to four parts from a figured bass.
(*b*) The addition of three parts to a given melody, placed in any voice.
(*c*) Counterpoint up to four parts (*combined* counterpoint not required).
(*d*) A general knowledge of Beethoven's pianoforte sonatas.
(*e*) The history of English Church Music from Tallis to Purcell, both included.

Second, a *Further Examination.* Candidates proceeding to this must send either to the Professor or to the Registrar of the School of Music, not later than two months before the date of the examination, an exercise, vocal or instrumental, in not less than four movements, containing specimens of two-part canonic, and four-part fugal writing. If vocal, a portion to be for four-part chorus, and a portion for one or two solo voices, and the accompaniment for string orchestra. If the exercise be instrumental, it must be in strictly classical form.

If the exercise be approved by the examiners, the candidate shall proceed to a further examination, consisting of—

(*a*) Harmony up to five parts on a figured bass.
(*b*) The addition of four parts to a given melody, placed in any voice.
(*c*) Counterpoint up to five parts, including combined counterpoint.
(*d*) Double counterpoint
(*e*) Canon in two parts.
(*f*) Fugal construction.
(*g*) A knowledge of Bach's "Wohltemperirtes Clavier."
(*h*) The history of the Oratorio, as treated by Handel, Haydn, and Mendelssohn.

N.B.—Exercises need not be publicly performed unless the candidate desire it, and then at his own expense.

DOCTOR OF MUSIC.

A Doctor in Music must be Mus. Bac. of the University of Dublin. He must send to the Registrar, not less than two months before the date of examination, a work for voices and orchestra, comprising: (*a*) An overture; (*b*) at least one choral movement in eight real parts; (*c*) at least one solo with orchestra; (*d*) specimens of canonic and fugal writing.

If the exercise be approved by the examiners, the candidate will proceed to a final examination in: (*a*) Harmony and counterpoint up to eight parts; (*b*) double and triple counterpoint; (*c*) Canon up to four parts; (*d*) the writing of a fugue in not more than four parts; (*e*) the instrumentation of a given passage; (*f*) a general acquaintance with the lives and works * of the Great Masters.

All the several Musical Examinations are held concurrently, twice a year, in June and December, on days announced in the Calendar, and are conducted partly on paper and partly *viva voce*.

ROYAL UNIVERSITY OF IRELAND.

BACHELOR OF MUSIC DEGREE.

Candidates for this degree must pass the following Examinations: The Matriculation Examination. The First University Examination. The First Examination in Music. The Degree Examination.

THE FIRST EXAMINATION IN MUSIC.

Candidates may present themselves for this Examination after an interval of one academical year from the time of passing the First University Examination.

The Examination will consist of two parts: (*a*) A Written Examination; (*b*) a Practical Examination, at which, *in addition to playing at sight*, prescribed pieces on some musical instruments will be played.

Candidates must answer in the following subjects: I. The Elements of Acoustics. II. The Elements of Music. III. History of Music.

There will be in addition a Practical Examination, at which Candidates will be examined

* His knowledge of these works will be tested by his ability to identify phrases taken from various masterpieces, which he may fairly be expected to know.

on any *two* of the following Instruments, one of which must be the Organ or the Piano: (1) Organ; (2) Piano; (3) Violin; (4) Violoncello. Candidates will also be tested in playing at sight.

THE B.MUS. DEGREE EXAMINATION.

Candidates may present themselves for this Examination after an interval of one academical year from the time of passing the First Examination in Music.

Every Candidate must send to the Secretaries, with the Printed Form of application, the score of a musical exercise, and at the same time the statutory declaration (*bearing a two-and-sixpenny stamp*) that the exercise so presented is his own unaided composition. Only those Candidates whose exercises have been approved by the Examiners are admitted to the Examination. This exercise shall consist of a vocal composition in four real parts, containing examples of the usual contrapuntal devices, and having accompaniment for either a string band or organ. Candidates who fail to Pass the Examination must, if they enter again for Examination, send in another Musical Exercise.

The Examination will consist of two parts: (*a*) A Written Examination; (*b*) a Practical Examination, at which, *in addition to playing at sight*, prescribed pieces on some musical instruments will be played.

Candidates at this Examination, whose exercises are approved by the Examiners, must answer in the following subjects: I. Harmony, &c. II. History of Modern Music, and of Musical Instruments. III. The Elements of Instrumentation. IV. Analysis.

There will be in addition a Practical Examination, at which Candidates will be examined on any *two* of the following Instruments, one of which must be the Organ or Piano: (1) Organ; (2) Piano; (3) Violin; (4) Violoncello. Candidates will also be tested in playing at sight.

DOCTOR OF MUSIC DEGREE.

Candidates may present themselves for this Examination after an interval of three academical years from the time of obtaining the B.Mus. Degree.

Every Candidate must send to the Secretaries, with the Printed Form of application, a musical exercise, and at the same time a statutory declaration (*bearing a two-and-sixpenny stamp*) that the exercise so presented is his own unaided composition. Only those Candidates whose exercises have been approved by the Examiners are admitted to the Examination. This exercise shall be a vocal composition to any words the Candidate may select. It shall contain real eight-part writing, and shall have accompaniments for a full orchestra. It must also include an Instrumental overture, or prelude, in classical form, and portions for one or more solo voices. Candidates who fail to pass the Examination must, if they enter again for Examination, send in another Musical Exercise.

Candidates at this Examination, whose exercises are approved by the Examiners, must answer in the following subjects: I. Acoustics. II. Harmony and Counterpoint. III. The History of Music. IV. Temperament. V. Fugue. VI. The History of Harmony and Counterpoint. VII. Analysis.

There will be, in addition, a Practical Examination, at which Candidates will be examined on any *two* of the following Instruments, one of which must be the Organ or the Piano: (1) Organ; (2) Piano; (3) Violin; (4) Violoncello. Candidates will also be tested in playing at sight.

At the Examinations for the B.Mus. and D.Mus. Degrees, the Senate may award Gold or Silver Medals to such candidates as they may consider to have merited the same.

UNIVERSITY OF MANCHESTER.

The Degrees in the Faculty of Music are Bachelor of Music and Doctor of Music.

BACHELOR OF MUSIC.

First Examination for the Degree of Bachelor of Music.

Candidates, before presenting themselves for the First Examination, are required to have passed the Matriculation Examination. Candidates are also required at some period previous to the Third Examination to have attended in the University the approved course of instruction in one of the subjects of the Intermediate B.A. Examination, and to have satisfied the Examiners in that subject.

The subjects of the First Examination are: (1) Harmony; (2) History of Music; (3) Principles of Sound.

Second Examination for the Degree of Bachelor of Music.

Candidates, before presenting themselves for the Second Examination, are required to furnish certificates of having attended in the University, during at least one year, in each of the subjects of examination, courses of instruction approved by the University, and to have passed the First Examination.

The subjects for the Second Examination are: (1) Harmony; (2) Counterpoint; (3) History of Music; (4) Musical Forms.

Candidates must satisfy the Examiners of their proficiency in playing a musical instrument.*

Third Examination for the Degree of Bachelor of Music.

Candidates, before presenting themselves for the Third Examination, are required to furnish certificates of having attended in the University, during at least one year, in each of the subjects of examination, courses of instruction approved by the University, and to have passed the Second Examination.

The subjects of the Third Examination are: (*a*) Counterpoint (ancient and modern) in not more than five parts; (*b*) Fugue (the writing of a complete fugue, in not more than four parts, for voices or strings); (*c*) Orchestration for strings and wood-wind (including open scoring from compressed); (*d*) Composition (1): Various forms for voices, *without* accompaniment. Canon: Imitation: Double Counterpoint (*i.e.* Invertible Harmony), &c.; (*e*) Composition (2): Various forms for voices, *with* accompaniment for strings or pianoforte. Solo: Duet: Recitative, &c.; (*f*) Composition (3): Various forms for instruments. Scherzo (or Minuet) and Trio: Variations on given theme, &c.; (*g*) Oral Examination, which, while embracing the subjects included in the degree course, will specially test the candidate's knowledge of certain classical scores, the names of which will be announced during the year previous to the Third Examination.

Candidates when attending the *viva voce* Examination must bring with them a copy of each of the selected scores.

Each candidate is required to send to the Registrar an original composition, such as would

* Candidates who have obtained any of the following qualifications are exempted from the Examination in proficiency in playing a musical instrument: L.R.A.M., A.R.C.M., A.R.M.C.M., A.R.C.O., L.I.S.M., the Licentiateship of Trinity College, London.

occupy not less than a quarter of an hour in performance, and satisfying the following conditions:

(*a*) That it comprise some portion for a solo voice, and some considerable portion for a chorus of five real parts. (*b*) That it comprise some specimens of Canon and Fugue, but at the same time show an acquaintance with the resources of Modern Harmony and Counterpoint. (*c*) That it have an accompaniment (occasionally independent) for a band of bowed instruments and wood-wind, with or without organ.

The exercise need not be performed publicly.

DOCTOR OF MUSIC.

No candidate will be admitted to the degree of Doctor of Music until at least four years have elapsed since the date of qualification for the degree of Bachelor of Music.

Candidates will be required to present an original exercise to be approved by the Senate after a report from the Departmental Board of Music, and to pass an examination.

In the fourth or any subsequent year after having obtained the degree of Bachelor of Music the candidate may, on or before April 1st, send to the Registrar an original composition, containing:

(*a*) The first movement of a symphony for full orchestra, including four horns, two trumpets, and three trombones.

(*b*) An unaccompanied Octet.

(*c*) A Song.

(*d*) A Recitative.

(*e*) An eight-part Choral Fugue.

Artistic as well as scholastic merit will be taken into account. Both movements will become the property of the University.

Candidates will, after approval of their compositions, be required to pass an examination consisting of four papers in Counterpoint for not more than eight voices, and in Composition for a full orchestra, and for various combinations of selected instruments.

For further particulars, see the detailed "Prospectus of the Faculty of Music."

THE ROYAL MILITARY SCHOOL OF MUSIC.

KNELLER HALL, HOUNSLOW.

Established 1857, by H.R.H. THE DUKE OF CAMBRIDGE, Commander-in-Chief.

Commandant—COLONEL A. G. BALFOUR.
Director of Music—CAPTAIN A. J. STRETTON, M.V.O.

This is one of the most important of musical institutions. It offers to young men in the Army a complete training as bandmasters and bandsmen under distinguished professors; and those who go steadily through the curriculum are thoroughly equipped for the various duties as conductors of or instrumentalists forming a Military Band. The training includes all the instruments used in the Military Band; also Harmony, Counterpoint, Composition, Conducting, Management of a Church Choir, and all the higher branches of Music.

OTHER MUSICAL INSTITUTIONS.

Amongst other institutions for the cultivation of Music, or the furtherance of its interests, educational or other, may be mentioned the Gresham Lectures on Music (Gresham College, Basinghall Street, London, E.C.), which are given free to the public on certain days during term time; the Guild of Organists, confined exclusively to the Episcopal Church of England, and churches in communion therewith; the South London Institute of Music, New Road, Camberwell; the Crystal Palace Company's School of Art, Science, and Literature, Sydenham; the Musical Association, whose meetings are held at the Royal Academy of Music, London; the Madrigal Society; the Philharmonic Society; the London Academy of Music, St. George's Hall, Langham Place, London, W.; the Bach Choir; the Wagner Society; the Plain Song and Mediæval Musical Society; the Purcell Society; the Incorporated Society of Musicians; the Orchestral Association; the Royal Manchester College of Music; the Birmingham and Midland Institute School of Music; the Athenæum School of Music, Glasgow; the Cork School of Music; and the Royal Irish Academy of Music, Dublin.

LAMBETH DEGREES.

It is the right of the Archbishop of Canterbury to grant degrees in Theology, Art, Law, Medicine, and Music to persons eminent in these several faculties. The Archbishop confers these degrees at his discretion, after consultation with Assessors. The fees are about £63. The only degree that can be had by examination is Master of Arts.

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